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MUSICIANS' PRACTICAL INSTRUCTOR

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BY ENRICO CARUSO

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THE CULTIVATION OF THE VOICE

By Enrico Caruso

IT has often struck me, in a lengthy experience as a singer, that there is one point in particular about the human voice which is far too little appreciated by the rising generation of aspiring vocalists, and that is its wonderful reciprocity. Give it the care and attention it deserves, and it will invariably respond in the most amiable manner possible. But neglect it, treat it as an organ which is best left to look after itself, and the voice will at once retaliate by behaving itself in a manner that cannot be mistaken.

And yet, as an actual fact, but a very small percentage indeed of would-be singers ever really seem to think it worth their while to bear in mind this axiom—for axiom it surely is—that the voice requires proper care and proper exercise to keep it in its best form, just as much as is a certain amount of exercise necessary to the maintenance of good health in every human being.

Unfortunately, however, there would seem to be a prevalent impression among many amateur and not a few professional singers that singing is an art which can be acquired in quite a short time. Thus, is it not curious that while many students of the piano or the violin will willingly devote years of strenuous and conscientious practice to the study of the technique

of these instruments, would-be singers frequently seem to expect to learn how to use their voice to the best advantage after a period of vocal practice extending, maybe, over a year or so, but more often over only a few months? This policy, I need scarcely remark, is absolutely ruinous to the future careers of young singers, for no matter how naturally talented any individual vocalist may be, he or she cannot possibly produce the best results as a singer unless the particular organs brought into play in the process of singing have been subjected to a proper and sufficiently long course of training. Since the days of the old Italian masters there can be no shadow of doubt that, musically, we have advanced considerably; but sometimes, when I think of the rather slipshod methods of cultivating the voice advocated by many so-called "professors" to-day, the thought impresses itself on my mind that the detailed principles of the old Italian masters who, above all other considerations, insisted on a long course of voice training as being the only possible means to the attainment of the best art, possessed more to recommend them than do many of the modern "artifices" of voice-cultivation proffered by many teachers of singing to-day.

In a short article it is obviously impossible to go in detail into all the rules which should be observed by singers who are prepared to undertake the task of cultivating their voices on a conscientious and sound basis. At the same time, I hope to be able to give a few suggestive hints which should prove of real value to the aspiring singer.

In the first place, therefore, let me say at once that it is the most fatal of all errors to make too much use of the voice, for the muscles of the larynx are so delicate that they cannot possibly stand the strain of the "learn-to-sing-in-a-hurry" methods of those who

hope to attain the highest point of proficiency without devoting sufficient time to that "drudgery" which is absolutely essential to the real and perfect cultivation of the voice.

For this all-important reason I would counsel singers to see to it at all times that in the early days of their training they do not devote too much time to practice. Until they become thoroughly proficient in "managing" the voice—a happy state of affairs which can only be acquired after long practice—they will at first never devote more than fifteen minutes a day—in the early morning is, perhaps, the best time—to practice. This will seem a very short time to enthusiasts who are willing to give up all their spare time to the study of voice cultivation, but it is nevertheless quite long enough, for the slightest strain put upon the voice may retard a singer's progress by months, while, on the other hand, if the singer will only bear in mind that the voice requires the most careful "nursing," and must on no account be strained, he will soon find that, though he may not be aware of any improvement in it, his voice is, nevertheless, slowly but surely improving and gaining in strength through his gradually-growing knowledge of technique.

Another point in the cultivation of the voice which I often think is not sufficiently emphasized to-day is the fact that young singers can improve their methods by studying the methods of other and more experienced singers. In singing, as in the cultivation of the other arts, in time the student will get what he works for; but it is unreasonable for him to expect to sing effectively by his own inspiration. He will be wise, therefore, to seize every opportunity of studying as closely as possible the methods of those who have thoroughly mastered the technique of singing. For true art, of course, there must be more than technique,

but I would point out that in singing there is no art without sound methods of execution, which, after all, to all intents and purposes constitute technique.

In the cultivation of expression, technique, and sympathy in the voice, there is no better teacher than "a visit to the Opera"; but very few indeed would care to go through the years of drudgery as conscientiously as have those who seem to sing so easily, and to combine the art of acting and singing at the same time with equal facility. After all, the highest art lies in the concealment of that art, and I take it that it is because a really proficient opera singer accomplishes his performance with such apparent ease that the difficulties of operatic singing are so little appreciated. I am strongly of the opinion that young singers can learn much from studying the methods of operatic vocalists, that is to say, when they have mastered the rudiments of voice cultivation, dealt with elsewhere in this work. My object is rather to show singers various methods by which they can attain the highest art when they have mastered the elementary rules of singing.

In the cultivation of the voice a certain amount of exercise is essential to good health, as, also, is good health a *sine qua non* to the attainment of the highest art in singing. It may be of service, therefore, if I explain the rules I observe in carrying out the exercises I deem necessary to insure physical fitness.

No matter how busy I am, when I rise in the morning I invariably indulge in a few simple physical exercises with a pair of dumb-bells—not too heavy. Nevertheless, I would point out that, in itself, singing, with its constant deep inhalation, is by no means inconsiderable exercise, though I am well aware that it cannot be so health-giving in its effects as exercise in the open air.

Young singers can learn much about the art of the cultivation of the voice from watching the knowledge of technique of our best operatic artists, and from observing their methods of "managing" the voice. Still, to thoroughly grasp the progress of the opera-singer's art, it will be necessary for students to appreciate the fact that Italian singing has had two important culminating periods, each of which was illustrated by a group of great singers, the first of which was made up of pupils of Bernacchi, Pistocchi, Francesca Cuzzoni, and other contemporary teachers. These great singers brought the art of *bel canto* to as near a state of perfection as has ever been known, but one has to remember the conditions under which they sang.

Thus Victor Maurel writes: "In the days of the schools of the art of *bel canto* the masters did not have to take truth for expression (*l'expression juste*) into account, for the singer was not required to render the sentiments of the dramatis personæ with verisimilitude; all that was demanded of him were harmonious sounds, the *bel canto*." In other words, all that the singer had to do was to sing, for the emotions themselves had not to be portrayed, the psychical character of the dramatis personæ not being taken into account.

In consequence, the perfection of the singer's voice was but slightly interfered with, as, at most, he had little or no acting to do, a conventional oratorical gesture or two being considered quite sufficient for the fashion of the period. And it is scarcely necessary to remark that the great singers of this period were skilful enough musicians to prevent such unimportant gestures, which hardly deserve the dignity of the name of acting, from being an obstacle to the high quality of their singing.

In the second period of Italian singing, however, the period which coincides with the Rossini-Donizetti-Bellini period of opera in its heyday, the conditions, we find, were greatly altered. The music at this time was at once more dramatic and more scenic, and although the singing was still *bel canto,* the opera-singer of the period was called upon not only to sing well, but to sing dramatically, though it must be said that the music itself provided larger scope for the actor's art, in that it gave more favorable opportunity for specializing and differentiating the emotions.

In "The Opera Past and Present" we find the following intensely interesting allusion to these two great culminating periods of Italian singing: "A comparison of these two periods of Italian singing indicates the direction matters have taken with the opera-singer from Handel's time to our own. From then to now he has had to face an ever-increasing accumulation of untoward conditions; his professional work has become more and more complicated. From Rossini's time down to this the purely musical difficulties he has had to face have been constantly on the increase—complexity of musical structure, rhythmic complications, hazardous intonations.

"He has to fight against the more and more brilliant style of instrumentation, often pushed to a point where the greatest stress of vocal effort is required of him to make himself heard above the orchestral din; more and better acting is demanded of him; he finds the vague generalities of histrionism no longer of avail, for these must make way for a highly specialized, real-seeming dramatic impersonation; intellectually and physically his task has been doubled and trebled. Above all, the sheer nervous tension of situations and music has so increased as to make due self-control on his part less easy. He has to face and conquer dif-

ficulties such as the great *bel-cantists* of the Handel period never dreamt of."

It has ever been my contention that the conscientious artist should carefully read and re-read the whole libretto, so as to inform himself of the poet's purpose and meaning in the construction and development of the plot, as well as to ever bear in mind his conception of the composer's idea of how the poetry and the various aspects of mind of the characters should be aptly and effectively musicked and interpreted so as to awaken a kindred, or appreciative, feeling in the minds of his hearers.

I hope it will not be thought that I have entered too technically into the requirements demanded from an aspirant to operatic fame to-day. I scarcely think, however, that I can have done so, for I feel sure every really aspiring vocalist would prefer to know the exact heights to which he must cultivate his voice either on the operatic stage, the concert platform, or for the drawing-room.

In conclusion, in order that the singer's voice may be developed in a satisfactory manner, let me counsel him (or her) never to attempt those selections in public the range of which taxes and strains it to the utmost, for when a singer "exceeds" his proper range, injury to the throat is always liable to follow. Better is it that a song should be transposed to a lower key, if a singer is determined to attempt it, than that the voice should be unduly taxed.

Hard work will accomplish wonders where the voice is concerned, and real hard work must be accomplished before lasting success can be attained. Let me, therefore, counsel singers never to despair of attaining a state as near to perfection as possible, for it is those who are most alive to their own imperfections who will "go farthest" in the singing world.

ON THE TEACHING OF SINGING AND THE SINGER'S ART

By Madame Blanche Marchesi

The Parents

E may imagine the father and the mother having a talk—one example out of thousands: "I think our daughter is going to have a voice," says the father; "if that is so, I would like her to be a public singer; she might make a great name and earn a fortune, and all our friends would be jealous." "But what are we going to do?" asks the mother. Yes, what?

The girl is, say, fourteen years of age. Her parents are completely ignorant of anything connected with music or art; in fact, music has not hitherto been a subject of discussion between them. They do not go to concerts, have never even heard "The Messiah."

A friend comes to tea in the afternoon; the parents confide to him their plans, and ask his advice. He knows of a piano teacher whose brother gives singing lessons. The real profession of this "teacher" is cabinet-making, but he used to sing in the chorus of an operatic travelling company, where he heard many of the great artists. He had also taken part in some local charity concerts, and, in consequence, is regarded as an authority in musical matters. The daughter of the

house should be heard by this eminent expert: *he* will say at once if she has a voice worth cultivating.

Father, mother, daughter, and friend proceed the following day to the local authority aforesaid. The "authority" tries the girl's voice, and declares that *there* is an instrument of rarest quality. The girl, he says, should start having lessons at once. "Is she not perhaps too young?" ventures the mother timidly. "Oh, no!" replies the teacher, anxious to inveigle a victim, "she is just the right age; the muscles are tender, and it is better to impart the right thing on a tender muscle than on a ready-formed one!" The parents have no idea of muscles, tender or otherwise, and are overwhelmed at hearing a scientific explanation of such deep importance; the less they have understood, the more clever they think it!

The daughter starts lessons at once. The teacher suggests that two lessons a day would be of greater value than one, not mentioning the financial benefit to his pocket, which naturally has to be considered first. The parents, willing to do anything to build up a future for their child, give their ready consent. Needless to say, the teacher is completely ignorant. The daily practices, the wrong production of the vocal tone, are followed by a complete breakdown of the girl's voice, after quite a short time. The voice has now become husky and unsteady, and the girl complains of intense pain after the lessons. The family are alarmed; they consult a specialist, who finds the throat in a very bad condition. He suggests an absolute rest. The parents are much distressed, but the idea that their child is to become a singer has firmly fixed itself in their minds and nothing will uproot it.

After the rest prescribed by the doctor, they bring their daughter back to the same teacher, and repeat to him the doctor's diagnosis. The teacher defends

himself as best he can. "The girl has a delicate throat," he says; or "This is often the case at the beginning"; or "The child must have overworked at home; pupils are so easily tired"; or, "The winter has been especially damp and cold." If the teacher has a conscience, he may suggest that the girl should wait for some time before continuing her lessons; but as the pupil is usually nothing more to the teacher than the means by which he earns his living, he will advise the resumption of the lessons.

The lessons are therefore resumed. After a few weeks the girl has lost even her speaking voice! The teacher, becoming slightly alarmed, says it would be best to wait a year or two until she grows older. Then he proceeds to "explain," with more or less success, why the girl *has* lost her voice. Even now the parents do not believe that he is responsible for any of the harm done.

They decide that, while the girl is waiting, she shall be very well educated, to enable her to meet, later on, the demands of a great career; so they send her to a very superior boarding-school. At this school there are sight-reading and chorus-singing classes. The girl joins them, like every one else. These classes are held without regard to the age, capacity, or health of the girls. Notes are put before them, and they have to be sung, no matter whether they are too high or too low for the individual voices. In the case of this girl whose life we are now picturing, there very soon follows an acute attack of laryngitis; and coming home from school at the end of the term, she has to give up all hopes of ever being able to do anything with her voice—at least for the present. However, several years of complete rest bring back a few notes of her voice; new hopes are formed, and the parents send their daughter to a large town. There she tries every

available teacher, until nodules are formed on her vocal chords. A great authority in the medical world, to whom she is then taken, declares that she will never again as long as she lives be able to *speak* in a clear voice. So this story comes to an end. It is not the story of a girl who had to earn her own living.

What, however, about those who have nobody in this world to give them anything, and to whom their voices mean their only fortune? The loss of that voice means the destruction of every hope of becoming famous or wealthy. Parents, if they have a gifted child, ought never to ask advice except from the highest authority in the profession chosen by or for that child. The old idea that "any one will do" for a beginner is a completely ignorant one. Parents think they can engage a great master later on, when the pupil is more advanced; but when they bring their child to the real teacher, he discovers such destruction, or such deeply rooted faults, that he has either to work long years to repair the evil done, or to declare that such reparation is impossible. The great poet Heine says somewhere, about something else:

"It is a sad old story,
But ever will be new;
The man to whom it happened
It broke his heart in two."

The Teacher

To teach singing is more serious than to teach any other thing in this world. The singing teacher can often give a voice, but he can more often take it away and break it forever. Therefore, to teach singing aright is an infinitely important matter. The singing teacher has a mission, as noble a mission as that of the man who seeks to save souls; *he* also can save and

lose souls. Whatever work you take up alone can only hurt yourself, not your neighbor. In teaching singing, you may not only rob but kill your neighbor. There are, indeed, many people who have committed suicide after having lost their voice. Nay, girls have become actually wicked, after having fought through years of toil and anguish, to suddenly realize the great deception which had been played upon them. It turns their hearts to evil. This also is suicide! When you teach a musical instrument you can also impart the wrong thing; but in that case the pupil can re-start on a new line, and learn the right thing. With singing it is different. Either the voice has been spoilt and it will take years and years of tears and pain to regain the lost treasure by the aid of the greatest expert in teaching, or it will be gone forever!

The voice that is brought to the teacher is the joy, often the only hope for bread, of a whole family. What a task! what a great thing accomplished if the voice is well brought out! But what a crime if it is ruined! The singing teacher not only has to "place" the voice, but to cultivate it with love and patience; he has to observe the general health of his pupil; he must direct her steps, teach her to clothe and to protect herself against fatigue and cold; and all the while he must also train her soul. How can the pupil, later on, stand in front of thousands if she does not know how to behave, and how to make her appearance pleasant and interesting? Even if the arrangement of her hair is in bad taste, it must be corrected. Often a small trifle overlooked in the appearance of an artist has ruined her career. A lady singer who stands on a platform bent forward and never lifting her eyes, or one opening a mouth like a cavern, is impossible, whatever voice she may possess. And what about disagreeable or bored looks? Even "stage fright," that

terrible malady of nervousness known to all who have to appear before the public—even that must not be too noticeable. The public does not want a frightened artist; the public wants to enjoy itself; and a nervous artist makes the listeners nervous. A little nervousness at the beginning of a career is naturally allowed for, but it must not dominate the whole performance; if it does, it will spoil the whole effect, artistic and otherwise. The soul of the pupil must be open to poetry, to love of beings and things; the thought must be wide-awake, else how can the singer understand the poem and the story which underlies every song or air? The horizon of her views must be widened.

I was profoundly astonished when I went to England to find that the girl who follows the ordinary school course without specializing in anything is the least educated of all the daughters of the great nations. The English girl is not taught enough; she knows a very little of so·'e things, and nothing of many things. I always question my pupils about their studies; and my experience is that they have never learned the things which they should have learned. For example, they do not learn universal history, natural history, science, or mythology. How can they get on without a knowledge of mythology? How can they understand paintings, sculptures, even literature? They do not learn the story of art, nor the literature of all the countries. I know that the Bible and Shakespeare are great teachers, and that a vast deal can be learnt from both, but to have read them is not enough.

The consequence of this limited education is that the fields of girls' imaginations have not been enlarged. Their moral eyesight is dim and limited; their conversation touches only a few subjects, and in life only a few things interest them. Also they very rarely read serious literature. The most stupid love-stories,

with an *olla podrida* of railway "literature," are the only things they are familiar with. Once a year, perhaps, they open a newspaper, and then only look up the corner where their favorite sports are reported. This is more important than it appears to be at first sight, for a girl who is not trained to appreciate serious and instructive literature will always lack depth and thoroughness. It is inevitable that this should be reflected in her art, if she chooses one, or if it chooses her. Why not put flowers in your garden? Does it not make it much more attractive?

A very difficult task for the teacher, after having "placed" a voice, is to discover the particular path which the pupil ought to follow. The discrimination of gifts is the outcome of great knowledge and experience. To make a girl sing oratorio when she is fitted for opera; to try to make a serious ballad-singer out of one whose forte is light opera, are fatal mistakes on the part of a teacher. *Knowledge* and *inspiration* form the base of the art of teaching, and it is most necessary to understand the pupil's capacity. The teacher who is impatient is *not* a teacher. We are all human beings; every one of us has moments of fatigue; but the teacher who, instead of giving the necessary explanation, becomes annoyed when a pupil asks an important question, is either ignorant or quite unfit to be a teacher. The teacher is there to impart, the pupil to take in; and if the pupil has difficulties in learning, it is the task of the teacher to overcome them. His bounden duty is to impregnate the spirit of the pupil with the truth of what he teaches—things which she must learn. In a case where the teacher recognizes the utter impossibility of imparting his art to a pupil, because of the latter's want of the essential qualifications for an artist, he must have the courage to state the fact. No consideration whatever should

deter the teacher from telling the truth. After all, honesty always goes farthest! One is born a dramatist, a painter, and so on; one also must be born a *teacher*. The greatest of all gifts necessary to a singing master is that of being able to *see with his ear*.

The Student

You wish to sing? Why? Because you are longing to become celebrated, or because you love money? Or do you really love art itself? Some people come to me, candidly confessing that they want to sing in order to make a little money to be able to pay the rent of their house. Others avow frankly that they want to sing because they have to earn their own living, and they prefer singing to doing anything else, as it is learnt "so quickly, and brings in so much more money at the end." One thing is certain: whatever you undertake without love—I mean love in the best sense of the word, not love of worldly matters—cannot be accomplished. It was love—love for God, for nature and art—which made the ancient painters and sculptors so great; and it is the lack of this love which makes our modern artists so hopelessly small. The old idea is replaced by the desire of making money to procure luxury. One must live, of course, and if an artist makes money by his art, well and good: it is perfectly legitimate. But to regard art solely from the point of being able to make money out of it is absolutely to be condemned. Art is serious; the pupil who wants to play with it should give it up; it is a grave matter to become a singer.

You must first of all form your character; without that you can gain nothing, least of all a career. You must be able to dominate your passions and desires; because, if you wish to sing, you will have to give up

every kind of sport and amusement, everything that tires or injures the body or hurts the voice. All physical effort, any moral or physical strain, reflects back upon the voice, for the voice is produced by a group of muscles which form a part of the body. Everything, therefore, which is done to that body affects the vocal organ. The first condition toward becoming a singer is to have general good health. Only moderate walking exercise should be taken; a little swimming, riding, or cycling will not hurt the voice, but I say a *little*. Colds are naturally to be avoided; hence to clothe carefully is an important matter. In general, the clothing of girls should be seen to. Very many girls always want to appear slim (this is a fixed idea of theirs); therefore, they dress as lightly as possible. Hating warm wraps, they try to hide under very smart dresses thick flannels, which prevent a free circulation, and which they cannot take away upon entering a hot room. In this way, of course, chills are easily caught after leaving the room.

The skin must be kept quite free, or bad circulation is the result; but to keep up a good circulation massage and exercise are the two best things that one can recommend. As regards food, we have to fight against very bad nursery habits and lack of understanding on the part of mothers. Young people are not fed enough in this country; they usually take about three times a day what they call "tea"; they have only one good meal. At the schools the complaint is the same. Here the food is more often than not quite unfit both as to quality and quantity. I know of many cases in which the health of children has been utterly destroyed at school. English girls are so used to having small meals that they call a sandwich a luncheon; and when they are invited to real solid meals they merely play with their knife and

fork. Later on, when vanity comes into the girl's life, the idea of getting fat makes her eat even less than before, if that *could* be possible! This idea of keeping a slim figure is especially dangerous in the present connection: the starvation system is naturally quite impossible for a singer, for whom good meals and proper clothing are absolutely necessary. Exciting drinks have to be avoided; wines are not only ruinous for the body, but they produce gout and rheumatism; alcohol in every form weakens the muscles. It has destroyed more singers' voices than the public is aware of. A singer's heart must not be weak or overexcited; the heart being the most necessary factor of the body, its condition has the greatest influence on the voice.

All violent exercise is to be avoided. I have met many girls who have had to give up singing because their hearts have been strained by violent games. Many parents do not, as a rule, consider the physical capacities of their children. Even too much walking may strain the heart; how much more dangerous, then, is tennis, hockey, and climbing? As girls in their most delicate age of development are often physically overworked, and at the same time underfed, the result is that they start life with a weakness which can never be overcome. The number of delicate girls in England is really alarming. The fault lies in the education of their mothers, who do not know how to explain to their children the way in which to live, to feed, to clothe, and to protect themselves.

The greatest sacrifice, and perhaps the hardest, to a singing student is that she may only work her voice a little. Singing is the only musical art which is completely executed by a part of the body; there is a human instrument to be considered, and *that* will not stand overpractice. A girl should never begin singing before the age of sixteen; indeed, many girls are

too young to start even at seventeen and eighteen. All depends upon the general development. The practices have to be timed, and they may only be increased by minutes. It is the teacher's duty to regulate this important feature in the studies of his pupil. The work that the pupil is anxious to get through may be learned by *thinking about it;* she can study it for hours with her brain, and she will find that this will advance her considerably in her progress. The real practices with the vocal instrument itself should not last for more than *minutes* to begin with; and only much later on can they be stretched out to half-hours. I must add that forcing the voice by shouting is very dangerous.

One thing that has always struck me as incomprehensible, is the patience exercised by the average singing pupil with the "teacher" who has either imparted nothing to her, or has ruined her voice forever. In ordinary life I generally find people revengeful, easily upset, having no memory for past benefits, but a splendid one for ill-treatment or unkindness. The singing student is different. She certainly forgets the good things received (there are a few exceptions), but she as certainly forgets the bad things, too. I have never known a girl who came to me for advice about her broken or lost voice say an unkind word against her former teacher; nor have I ever seen a lawsuit about a lost voice. It is true that the result of such a case would be very doubtful, as there would be no judge who could really look into the matter and decide it satisfactorily. What mystifies me, however, is that a pupil, after a few lessons, should not be able to *judge her teacher.* Girls have told me of pain and agony after having sung, of constant hoarseness followed by complete loss of voice, of a daily diminishing of the vocal compass, of breaks between the registers, of

cracking of notes, and so forth. Pupils patiently stand all this and continue with the same teacher. It is only when the danger becomes more serious that they realize they have been victims. Certainly a pupil must have faith in the teacher to be able to learn anything; but if this teacher imparts things which the pupil immediately feels to be damaging to the vocal instrument, if the teacher brings about no real discernible progress, then the pupil ought to understand that he has fallen into the wrong hands. A proof of the right method is that from the day the lessons begin (in a more or less rapid way, according to the special or general condition of the pupil's voice), the progress must be constant and never decreasing. One of the greatest drawbacks in the education of many singing pupils is that they do not give the necessary time to their chosen art. Many want to sing songs after a few lessons; and very few will understand that, even if the right method is being imparted, everything cannot come at once. It takes time, and time will always accomplish things with a physical instrument. Even the cleverest teacher, with the best will in the world, cannot obtain what he wants in some days or weeks, or even months.

Another very tiresome drawback for a student is the persistency of the student's friends. I know of nothing more dangerous than these so-called friends. They simply persecute a singing student, making her sing for their own pleasure, either before or after dinner, whether she has the permission of the teacher or not. They do not pay the girl anything for the pleasure given; and, notwithstanding that her education is not finished, they will make very disagreeable remarks behind her back about this or that in her execution. So on one side these "friends" induce the pupil to disobey the teacher, while on the other side,

they sharply criticise what never should have been laid before them!

To educate singers in a country where there are not many permanent opera-houses is a sorrowful business. First of all, there is no tradition in the country about great operatic style; there is little knowledge of the innumerable works of art which have been produced in the operatic world; there is almost no field for the native composer born with a gift for operatic work, or for the girl or the singer born with a special operatic talent. How, therefore, can they "come out" and make a living by their art? Talents born for the opera are forced into other directions, involving a loss on both sides—to the public and to the artist.

The Public

How shall I describe this oracle? It creates kings in art, and destroys them later with the same smile. It makes those who have reached the highest realms of fame sink into the dark night of oblivion; while, on the other hand, it elevates creatures of obscure birth to the rank of heroes. Nevertheless, in spite of everything, artists crave for it, work for it, and suffer for it. They offer this Moloch their heart's blood, they tremble before it, and adore it. Why? Because the public is to the singer what the light is to the painter. Without eyes to see and sun to shine, where and what would the painter be? Without ears to hear, what would music be? The one cannot exist without the other. I will say more: a considerable part of the artist's talents depends upon her hearers. You may be the greatest living artist, but if you stand before an uneducated, indifferent or ironical public, you will be unable to impart or develop your art. You will lose your talent instantaneously if you begin to

feel that cold waves of indifference are flying toward you across the space. On the other hand, you will be inspired and double your talent if you have sympathy, love, enthusiasm, and praise from your audience. What we should do to win the applause of this great Hydra, *nobody can say*. One artist will charm the public because he has the lowest voice; another, because he has the highest; and again another, because he looks pale and unhappy. Some have had great success through having worn a forgotten lock on the forehead, and a large black tie round a scraggy neck. Another one will make a "hit," because at the moment of his appearance some old favorite has perhaps retired, and the craving for a new one is being felt; thus a fresh-comer turning up at that time will most probably have the crown and sceptre passed over to him. If the art of that person is not real, the "boom" will only last for a short time, certainly. Sometimes things take another turn. A very great artist with quite superior gifts will make his way very slowly, have to go through great difficulties, and will only reach the "top" after much time and patience have been spent.

The public can unfortunately direct an artist's taste, force him to perform what it likes best, what seems a pleasure to it, because pleasure is the principal benefit it wishes to derive from art. The public wants to be pleased, to amuse itself; if it must work or struggle to understand what is offered to it, the singing will no longer be a pleasure. Therefore the public likes things known to it, as in listening to them it enjoys itself. The serious artist who wishes to educate the public remains very poor indeed, and advances very slowly. I only speak of the singer, as she stands in front of the public in an especially difficult position, which is unknown to instrumentalists.

The classics of music for the violin and pianoforte are known by every concert-goer all over the world; the pieces that can be executed are limited in number, and the artists play them over and over again, until the public is thoroughly familiar with them. The singer's repertoire is, so to say, unexploited as yet. The singer, wishing always to please instantaneously, and especially having to consider that she *must* please so as to be able to earn her own living, has to give up searching for unknown or forgotten novelties; she gives the public what it knows and therefore does not add to its education.

When some artists venture to give unknown works, they can only count on the appreciation of a circle, a very small circle, of people, and not on the general public. This circle is formed of highly cultivated persons, who look out for intellectual feast, and are happy to stroll with the artist through unknown fields. Therefore, it is the public who could, *if* it would, educate the artist, because it is the public which pays. So, naturally, the artist who has to make her own living cannot afford to teach the public, as she is the one who receives.

If I might speak to the public as if it were a person, I would ask the average one to show more discrimination. The one thing that so much hurts my feelings and those of all serious artists, is that they never *hiss* artists who are unfit and tear your ears by singing false; that they equally bestow their applause on artists of mediocre quality as well as those of high merits. It is no compliment to be asked for an encore when the person who appears after you, and often is quite unworthy of standing at your side, is asked to do the same thing. But, after all, why should I complain? Such indulgence is only an excess of kindness and courtesy, and a token of good will.

THE ART OF SINGING WORDS

By Arthur de Guichard

IN spite of the very general habit and widespread custom of studying and practising vowels, usually in conjunction with compositions called "vocalises" (and even so, it is rarely the case that more than one vowel is employed—the vowel *â*) to the almost complete exclusion of consonants, it must not for one instant be imagined that the whole art of singing is contained in the pure emission of the vowel *â*, or, indeed, of all the vowels; very far from it.

Properly employed, the vowel *â* is a very valuable vehicle for pure tone production, especially in those languages where vowels predominate. In Italian, for instance, this vowel plays a most important rôle, while consonants have a secondary position. Indeed, final consonants, which are found constantly in English (as sounds they form 93 per cent. of the finals) are, for the most part, wanting in Italian; hence the Italian love for and practice of vowel singing, to the exclusion of consonants.

The study of deep breathing and of vowel formation has received some attention in the article on "vocalises." During the work outlined in that, some study will have been given to the sounds and values of consonants as initial letters. They must now be practised also as finals.

It should be remarked that the jaw is open for *all* the consonants, except *s, z, sh, ch, j* and *g* (gem).

The chief point to be remembered by singers in the enunciation (or articulation) of consonants is that the operation, in every case, must be performed with precision and rapidity: hard and quick. In the singing of words or syllables the sound is sustained upon a vowel of much greater duration than is used for speaking. To counterbalance the exaggerated vowel the consonant must also be exaggerated, both in attack and release; the latter must be done very smartly. This is an easy matter to accomplish with initial consonants, because of the succeeding vowel.

But one of the chief causes of indistinctness of enunciation among singers is the sluggish or incomplete release of final consonants. Ninety-nine times out of a hundred there is no release at all; that is to say, for example, in singing the word "seen" the singer will bring the tip of the tongue hard enough against the front of the hard palate to sound the *n*, but he will not take the tongue away smartly, or completely enough to finish the sound, with the result that the *n* sound does not carry and the audience cannot hear a distinct word. Say, slowly and distinctly, so that *every* consonant may be plainly heard at a distance of fifteen feet: "I have seen no one run down"; "Let that door be shut tight to-night"; "Good-night, but dread that twice-told tale." Each word must be completed; consonants may not run into each other, but must be separated; where similar consonants come together in different words, *each consonant must have its own complete sound,* as: "see*n* *n*o," not "seeno"; "Le*t* *t*ha*t* *d*oor be shu*t* *t*igh*t* *t*o-nigh*t*," not "Lethadoor be shutighto-nigh' "; "Goo*d*-nigh*t*, bu*t*, *d*rea*d* *t*ha*t* *t*wice tol*d* *t*ale," not "Goonigh', budreathatwice toltale."

Read these several times slowly and it will be seen that there is no exaggeration, but that the wrong way of enunciating these and similar combinations is the usual style in which they are maltreated! The fault is an easy one to correct if the singer will but determine to finish every consonant, to complete the movement of the organ involved, before attacking a new consonant, and not to make *one consonant do duty for two of a similar kind* (as above). It will be found that "the tongue is an unruly member"; though in this case it is not that it says too much, but that it is too sluggish to say enough and to finish its finals.

The letters most in fault are those that require a movement of the tongue on palate or lips. The tongue attacks the letter, but does not resume its former position to complete the correct sound. Close attention must be paid to the articulation of *k, g, ng, t, d, p, b, l, n, r, v, th.*

In the case of initial explosives and aspirates care must be taken to use as little breath as possible, in order that the tone following the consonant be not rendered impure by breathiness.

The mouth must remain open as much as possible during the phonation of each consonant in order to gain greater resonance and to assist the better coloring of the following vowel.

It may be noticed in passing that *t* and *d* are classed as dentals. That has been the classification for many generations. A very brief examination will, however, show conclusively that they have nothing whatever to do with the teeth; they are articulated by the tip of the tongue on the hard palate *above* the teeth. The term "dental" as applied to them is, therefore, a misnomer; they are really explosive linguals.

The rôle of articulation in singing may be briefly stated thus: 1, to make the singer's words distinct

and understandable; 2, to give sometimes to the singing an element of expression. As the words "articulation" and "enunciation" are frequently used interchangeably, it is well to point out that the vowels are, (a) breathed forth, (b) the consonants are articulated, and (c) the whole word, or series of words, enunciated. It is thus seen that the word enunciation is applied to giving forth, speaking, or singing of words, and that it embraces the articulation of the consonants.

Taking these operations into consideration, it will be seen that the integrity of a word depends entirely upon the purity of its vowel sound and upon the exact and finished articulation of its consonant or consonants, especially the final; and its integrity must not be impaired so long as the words are to be invested with any meaning.

The control of the voice depends entirely upon the management of the breath; it is, therefore, exercised chiefly in the region of the diaphragm—the region between the lower end of the sternum and the lowest ribs. The vowels are given a resonance as far forward in the mouth as possible; and, since the consonants entail the use of the lips, the teeth and the tip of the tongue, it is seen that correct enunciation requires that the most forward employment of the resonator be observed, namely, the hollow above the front teeth that is formed by the curve of the hard palate. This forward resonance is so essential that special practice and endeavor must be exercised to project the vowels *a* (*fate*) and *ee* (*feet*), and the consonants *k, g,* and *ng,* and to prevent them being held at the back of the mouth, or sent into the nose.

To recapitulate: The mechanical essentials are *correct breathing, pure vowel formation, precise articulation,* and *forward resonance.*

The first two have been treated exhaustively in the preceding article; the last has also been described. But too much stress cannot be laid upon the fact that the great fault in English singing enunciation, and the one that prevents the words from "carrying" or reaching the auditor's ears intelligibly, is *the incomplete articulation of the final consonants.* The articulation of a consonant consists of two distinct movements: attack and release. The attack must be swift, precise and hard; if the consonant is followed by a vowel the release ensues naturally, without having to give it any thought. But if it is the final of a word, or of a syllable followed by another consonant, the greatest care must be exercised to release it completely, in precisely the same manner as if it were an initial followed by a vowel.

For example: In the word *lea* the release of the *l* takes place unconsciously, because of the necessity to give the following *ee* sound. Now add a final *l* to make *leal,* and the chances are two hundred to one that it will be pronounced *lea'*—the final will be made away with. I know that an incomplete endeavor is made to articulate the missing *l*; the tongue goes up to the hard palate above the teeth and so gives a commencement of the letter, *but there the tongue remains,* it does not resume its proper position in the bottom of the mouth and the letter is not completed; therefore, the listener receives no precise idea of the consonant. Notice well that, since the tongue remains up against the palate, the sound of the letter cannot be emitted because the mouth is closed by the tongue's position. It cannot "carry."

With this word let us make the sentence, *the leal lord's sword.* Read it or sing it, as you will, and in the majority of cases the result will be *the lealordsword* —even if we are fortunate enough to have the final *d,*

which is doubtful. Is it to be wondered at that the audience does not hear the words of a song, when they are so maltreated? The whole crux of the matter is the final consonants; master them and enunciation becomes clear, intelligible and beautiful.

How is this to be accomplished? Any one with ordinary intelligence and a vast amount of careful, ever-constant attention to the complete release of the finals will succeed in overcoming the difficulty in a very short time. Take the word *leal* again. To say, or sing, *lea* the tongue had to be released for the vowel sound; to articulate the final *l* do exactly as for the initial in *lea,* completing the letter *as if* followed by another vowel, but without forming one audibly. That is all there is to it: perfect release of the consonant by quickly dropping the tongue to its normal position, flat in the bottom of the mouth.

It is possible that there are some who cannot achieve this without some adventitious aid. To such I would recommend the use of an extremely slight French *e mute.* In the French language this letter is very much used for the unique purpose of having the final consonant sounded, for example: *Petit* (English: small, petty), the final is silent; but in the feminine form the final must be sounded, therefore an *e mute* is added, thus, *petite,* but no strong syllable is thereby formed—the *t* is articulated and that is all. Imagine this *e mute* attenuated a hundredfold, add it to the finals and every word becomes perfectly distinct. For example: *The leal' lord's' sword'*—the (') indicates the attenuated *e mute,* just sufficient to suggest the release of the final. I am strongly opposed to any plainly pronounced vowel being tacked on to a final—it is more abhorrent than unintelligibility—but I point out its use to those who find a difficulty in releasing a final consonant in the natural way described at the end

of the preceding paragraph. Its application will be particularly beneficial where the final immediately precedes another consonant, as in the model sentence above.

In the articulation of other consonants where the tongue is not engaged, as *f, v, m,* the same rules for release apply, namely: Resume the normal position, or employ the attenuated *e mute.*

EXERCISE: Speak the following words aloud, slowly, making a brief pause of one second between each and taking particular care to release the finals, so that they may be heard at a distance of fifteen feet:

Toot, good, scold, small, swan, ask, plum, swerve, tap, crab, shed, men, came, give, reed, deed, tune, blind, shout, foil, gear, there, tour, pure, scour, tire.

Special attention must be paid to the *sh* sound, as in *shall, shame,* etc. It frequently occurs that *sh* is pronounced so slowly that another syllable is heard, as *she-all.* Avoid this by sounding a very swift *sh* and attacking the vowel simultaneously.

Practise the foregoing words to the notes of the middle octave of your voice, thus: Supposing the scale of C be chosen, to the note C sing toot (rest), scold (rest), small (rest); to D sing swan (rest), ask (rest), plum (rest), and so on, giving one beat to each note and one to each rest (M. M. 52).

When this is achieved satisfactorily, repeat the exercise a little faster and suppress the rests; see that the final consonants are completely released and perfectly distinct at a distance.

Practise reading aloud Tennyson's poem, beginning "Our enemies have fall'n, have fall'n."

Some students may ask, Why speak these lines? What has speaking to do with singing? Everything; *"chi sa parlare sa cantare"* (he who knows how to speak knows how to sing). If this much-used and

ofttimes wrongly quoted dictum be applied to words, we have an admirable saying of the greatest value, if properly employed. Let it be read, "He who knows how to speak *words* knows how to sing *words*." It is not enough for a singer to study the words of a song, or a certain correct and precise enunciation and pronunciation during a short period each day, and then, for the remainder of the day, to indulge in a careless, often slipshod, way of speaking—eliminating finals, running words into each other, changing vowel quantities and sounds, swallowing syllables, and so forth. The singer who wishes to acquire perfect enunciation and pronunciation must set a watch on his lips, must study every word he utters, every moment of his waking life. He has to perfect himself in every particular referred to in this article, to attune his ear and his speech to that standard of tone in pronunciation which is held to be the correct standard, so that there may be no trace of provinciality in his language, and he has to assimilate all this so that it may form his second nature, part of himself.

It should be remembered that the true artist sings by means of the power of the words, not by the music to the neglect of the words. The singer who is all voice and nothing else may astonish by the strength and beauty of his notes, but he will not be an artist, acceptable to artists, until he has acquired the art of perfect word delivery and interpretation. It is better to have a small voice with perfect diction than a marvellous voice and little or no diction.

For the correct treatment of vowels, the reader is referred to the articles on *vocalises*. When allied to consonants, it must be remembered that the breath (the voice, the air, the *music*) is carried on the vowels and that the consonants are so many obstacles which, while they must be given their ***complete articulation,***

must not be allowed to interfere with the steady flow of breath (that is, voice) or with the purity, duration and intensity of the musical sound.

Initial consonants are of the greatest assistance in attack (or production), as, for instance, the use of *m, n,* or even *l,* in the emission of covered and head tones. For expression, also, the slower, more intense articulation of the consonant insures deeper and more earnest significancy.

It is imperative also to notice that the voice is carried on the vowel and the final consonant is rapidly sounded immediately before the next initial and almost with it, although it is heard on its own note. Indeed, in the case of *portamento* the final is carried on to the sound of the next note; but, even then, it is detached from the next consonant.

In the endeavor to make the final consonants precise and distinct, there is one serious fault to be avoided: They must not be exaggerated—they must not be emphasized or prolonged, otherwise unimportant words and syllables may be given undue prominence, to the detriment of the literary sense.

To sum up: Attack the initial consonants precisely, quickly or slowly, according to the expression to be imparted to the vowel following; sustain the voice on the vowel for the length of the note; attack *and release* the succeeding consonant on its note, just as the next consonant is to be articulated. When a consonant is followed by a vowel it is an easy matter to sound it correctly. The only difficulties that occur are: 1, when the consonant is an absolute final (as at the end of a phrase or sentence) and, 2, when a word or syllable ending with a consonant is followed by another consonant. These difficulties are easily overcome when care is exercised to complete one articulation before attacking another; that is, to release the

tongue or lip (or both) and to make them resume their normal position, before attacking the next consonant, or for a final.

The following exercises are to be practised, at first, as speaking exercises until complete release is acquired of the final consonants and of those which are immediately followed by another consonant. Breath may be taken only where marked (‡). Speaking moderately loud, the voice is to be carried on the vowels and the consonants articulated rapidly and completely, but without emphasis. Each set of words, from breath to breath, should be enunciated with the same even degree of intensity and with the same steady flow of voice, without any alteration for the consonantal obstacles.

Ex. 1a. Team' meat' tale' late' taunt' can't' tome' boat' tool' loot'.

[The sign (') , calling attention to the release of the consonant, is omitted in all the following.]

Deem - mead - dale - lade - daunt - mand - dome - bode - dood - food.‡

b. Theme - teeth - thane - faith - path - loth - tooth.‡ Thee - teethe - they - lathe - though - loathe - booth.‡

c. Seal - lease - sane - face - salve - lass - soak - dose - soothe - goose. ‡ Zeal - lees - days - alms - zone - doze - zoo - ooze.‡

d. She - leash - shape - show - shoe.‡

Ex. 2a. Peal - leap - paid - tape - palm - gape - pole - dope - pool - loop. ‡ Beat - Phœb' - bate - babe - balm - garb - bole - lobe - boom - boob.‡

b. Feel - leaf - face - safe - farm - half - foal - loaf - fool - ioof. ‡ Veal - leave - vane - nave - vast - halve - vote - cove - move.‡

Ex. 3. Keel - leak - Kate - take - calm - mark - cope -

poke - cool - look. ‡ Gear - league - gave - vague - goose.‡

Ex. 4. Cheap - peach - chair - chaff - larch - choke - coach - choose - smouch. ‡ Geal - liege - jail - gage - jaunt - barge - joke - doge - June - gouge.‡

Ex. 5. Meed - deem - made - dame - mark - calm - moan - Nome - moon - boom ‡ Knead - dean - nave - fane - note - tone - noon - boon.‡

Ex. 6. Lead - deal - laid - dale - lank - Carl - lope - pole - loop - pool.‡

Ex. 7a. Tip - pit - tell - let - tack - cat - top - pot - tun - nut. ‡ Dill - lid - dell - led - dab - bad - don - nod - dub - bud.‡

b. Thin - with - theft - death - thank - Gath - Thor - moth - thud - doth. ‡ This - then - than - though-thus.‡

c. Sink - kiss - sell - less - sag - gas - sob - boss - sub - bus. ‡ Zinc - quiz - zest - says - Zach - has - Boz - buzz.‡

d. Ship - dish - shell - mesh - shall - lash - shot - bosh - shut - tush.‡

Ex. 8a. Pin - nip - pet - step - pan - nap - pod - top - Puck - cup. ‡ Bin - nib - bet - reb - ban - nab - boss - sob - but - tub.‡

b. Fib - biff - fed - deaf - fag - gaff - fog - toff - fun - puff. ‡ Vim - live - vex - van - have - of - love.‡

Ex. 9. Kill - lick - ken - neck - cat - tack - cod - dock - cut - tuck. ‡ Gig - dig - get - beg - gat - tag - god - dog - gut - tug.‡

Ex. 10. Chid - ditch - chess - fetch - chap - patch - chop - botch - chum - much.‡

Ex. 11. Jill - ridge - Jess - sedge - jam - Madge - jot - lodge - jut - nudge. ‡ Mid - dim - meth - them - mad - lamb - mob - Tom - mud - dumb. ‡ Nib - bin - net - tan - Nat - ton - nod - don - nut - tun.‡

Ex. 12. Lick - kill - let - tell - lash - shall - lot - doll - lug - gull. ‡ Rid - red - rap - rot - for - rug - fur.‡

Double Final Consonants

Ex. 13a. Feats - fates - oats - boots - hits - bets - hats - lots - cuts - bites - mutes - doubts. ‡ Leech - coach - witch - fetch - catch - botch - such - slouch.‡ *Eaten - oaten - bitten - threaten - batten - rotten - button - whiten.* ‡ *Beetle - little - settle - cattle - bottle - subtle - title.*

b. Width - breadth. ‡ Deeds - aids - loads - winds - lends - fads - sods - sands - lauds - feds - crowds.‡ *Wheedle - ladle - poodle - fiddle - meddle - saddle - toddle - muddle - dawdle - bridle.*‡

c. *Loosen - lesson - poison.* ‡ Wisp - clasp - wasp.‡ Yeast - taste - fast - most - roost - twist - vest - mast - frost - must - hoist - ice - mused - joust. ‡ Disc - desk - task - tusk.‡

d. Eased - praised - posed - oozed - fizzed - paused - poised - prized - fused.‡

Ex. 14a. Leaped - shaped - gaped - coped - looped - nipped - slept - tapped - topped - supped - wiped - duped. ‡ Depth - depth - depth. ‡ Keeps - capes - popes - loops - tips - helps - taps - tops - cups - wipes - dupes. ‡ *Cheapen - open - happen.* ‡ Probed - jibbed - ebbed - dabbed - robbed - dubbed - daubed - bribed - cubed. ‡ Thebes - babes - robes - bibs - ebbs - tabs - fobs - tubs - daubs - jibes - tubes.‡

b. Reefed - chafed - hoofed - sift - left - raft - oft - cuffed - coifed - knifed. ‡ Chiefs - safes - laughs - oafs - hoofs - skiffs - clefs - coughs - roughs - coifs - strifes. ‡ *Stiffen - deafen - often.* ‡ Heaved - saved - calved - roved - grooved - lived - loved - dived. ‡ *Even - haven - cloven* - riven - seven - *oven.*‡

Ex. 15a. Eked - baked - joked - picked - pecked - tact - locked - chucked - talked - liked. ‡ Leeks - lakes - hoax - looks - links - vex - tax - fox - bucks - talks - likes. ‡ *Weaken - taken - token - quicken - reckon - slacken - liken.* ‡ *Pickle - heckle - tackle - buckle.*‡

b. Leagued - plagued - prorogued - rigged - begged - lagged - clogged - hugged - fugued. ‡ Leagues - plagues - brogues - jigs - pegs - bags - logs - mugs - fugues. ‡ *Eagle - ogle - wriggle - haggle - boggle - bugle.*‡

Ex. 16. Beached - broached - pitched - fetched - patched - botched - slouched.‡ Aged - ridged - pledged - lodged - obliged.‡

Ex. 17. Dreamt - dreamt - dreamt. ‡ Beamed - famed - calmed - roamed - doomed - limned - gemmed - gummed - limed - fumed. ‡ Beams - mains - alms - tomes - looms - dims - gems - jams - sums - times - fumes. ‡ Quaint - can't - wont - dint - sent - cant - stunt - taunt - joint - pint - count. ‡ Gleaned - pained - boned - wound - mind - tend - sand - fond - fund - joined - mind - tuned - found. ‡ Plinth - tenth - month - ninth. ‡ Quince - pence - prance - nonce - once - trounce. ‡ Beans - pains - tones - spoons - wins - hens - pans - dons - buns - prawns - coins - pines - tunes - towns. ‡ Haunch - inch - trench - punch - paunch.‡ Link - bank - monk. ‡ Ring - sang - long - sung. ‡ Change - cringe - lungs.‡

Ex. 18. Help - gulp. ‡ Alb - bulb. ‡ Wolf - pelf - golf - gulf. ‡ Delve - solve. ‡ Colt - tilt - felt - fault.‡ Shield - failed - cold - cooled - built - held - bald - soiled - tiled. ‡ Health - health - health. ‡ Else -pulse - valse. ‡ Feels - tales - stoles - fools - rills - dells - dolls - gulls - balls - coils - isles - mules - owls. ‡ Milk - elk - talc - polk - sulk. ‡ Bilge - bulge. ‡ Film - elm. ‡ Kiln - fallen.‡

Triple and Quadruple Finals

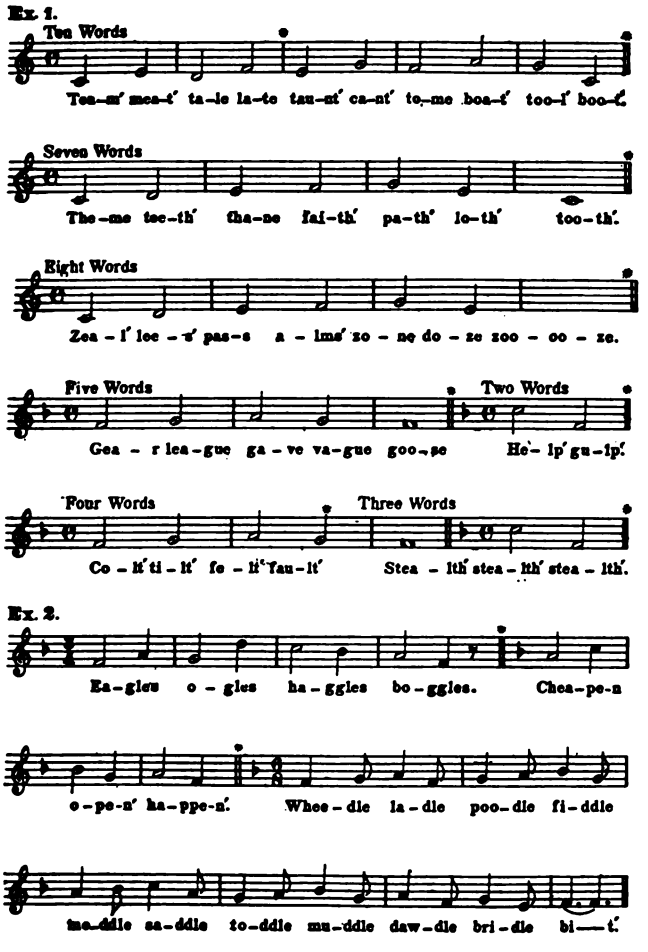
Ex. 19. Flattens - patterns - buttons. ‡ Beetles - victuals - nettles -battles - bottles - scuttles. ‡ Breadths - widths. ‡ Fiddled - peddled - addled - coddled - muddled - dawdle. ‡ Needles - ladles - poodles - fiddles - medals - muddles - paddles - coddles - dawdles. ‡ Wisps - gasps - wasps. ‡ Wished - gasped. ‡ Beasts - bastes - posts - costs - lusts - ousts. ‡ Risks - desks - masks - tasks. ‡ Prisms - chasms. ‡ Treasons - raisins - loosens - dozens - poisons. ‡ Crypts - adepts - adapts - adopts - interrupts. ‡ Depths - depths - depths. ‡ Lifts - havens - heav'ns - oven - evens. ‡ Picts - expects - facts. ‡ Weakens - wakens - tokens. ‡ Tickles - tackles. Eagles - ogles - haggles - boggles. ‡ Faints - tints - cants - wants - stunts - joints - pints - counts ‡ Wounds - bends - bands - bonds - binds - sounds. ‡ Ninths - tenths - months - hundredths - thousandths. ‡Thinks - thanks - monks - trunks. ‡ Sings - fangs - songs - lungs. ‡ Helps - Alps - gulps - bulbs. ‡ Wolves - elves - solves. ‡ Colts - kilts - salts. ‡ Shields - moulds - builds - welds - wilds. ‡ Milked - mulct - milks - mulcts. ‡ Alms - films - elms. ‡

SINGING EXERCISES

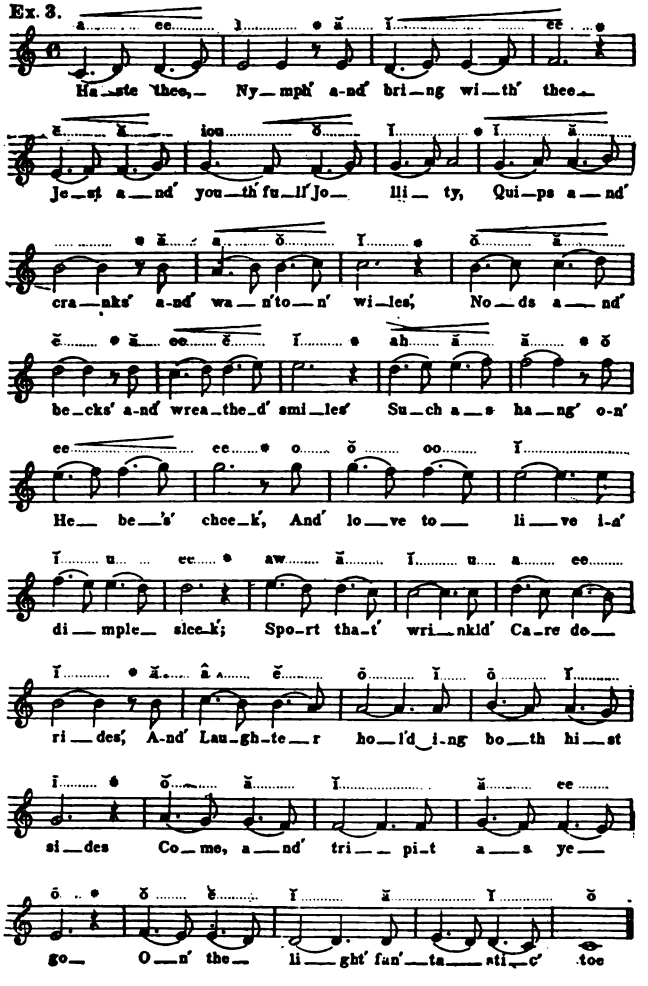
Contraltos and Basses to sing Ex. 1 and 2 in keys as given.

Sopranos and Tenors to sing Ex. 1, first three sections, in Key of F; the remainder of Ex. 1, and Ex. 2, as given.

Ex. 3: Sopranos and Tenors, as given; Contraltos in A; Basses in G.


Ex. 1.
Ten Words
Tea-m' mea-t' ta-le la-te tau-nt' ca-nt' te-me boa-t' too-l' boo-t'.
Seven Words
The-me tee-th' tha-ne fai-th' pa-th' lo-th' too-th'.
Eight Words
Zea-l' lee-s' pas-s a-lms' zo-ne do-ze zoo-oo-ze.
Five Words
Two Words
Gea-r lea-gue ga-ve va-gue goo-se He-lp' gu-lp'.
Four Words
Three Words
Co-lt' ti-lt' fe-lt' fau-lt' Stea-lth' stea-lth' stea-lth'.
Ex. 2.
Ea-gles o-gles ha-ggles bo-ggles. Chea-pe-n
o-pe-n' ha-ppe-n'. Whee-dle la-dle poo-dle fi-ddle
me-ddle sa-ddle to-ddle mu-ddle daw-dle bri-dle bi—t'.

Ex. 3.


Ha_ste thee,_ Ny_mph' a-nd' bri_ng wi_th' thee_
Je_st a_nd' you_th' fu_ll' Jo_ lli_ ty, Qui_ps a_nd'
cra_nks' a-nd' wa_n'to_n' wi_les', No_ds a_nd'
be_cks' a-nd' wrea_the_d' smi_les' Su_ch a_s ha_ng' o-n'
He_ be_'s' chee_k', And' lo_ve to_ li_ve i-n'
di_mple_ slee_k'; Spo_rt tha_t' wri_nkld' Ca_re de_
ri_des', A-nd' Lau_gh_te_r ho_l'd_i_ng bo_th hi_st
si_des Co_me, a_nd' tri_ pi_t a_s ye_
go_ O_n' the_ li_ght' fan'_ta_sti_c' toe

When these exercises can be read aloud, fluently, with clear, clean and complete articulation of every consonant, they may be adapted to the singing exercises. Ex. 1 may be practised with all one-syllable words (Exs. 1 to 18 and a few one-syllable words of Ex. 19); Ex. 11 is for words of two syllables, as in Ex. 19 and those in italics. Note that heaven, riven, seven and fallen are usually treated as one-syllable words. Ex. 3 is intended for the use of the *Portamento*. It is to be practised at first to the vowels placed above the music, then to the complete words found below the music. It will be observed here, also, that the vowel sound is sustained for the full value of the note and its consonant is completely articulated at the very end of the time value and almost simultaneously with the next consonant.

The faithful study of these exercises will go far towards the acquisition of perfect enunciation in English. For correct ***pronunciation*** consult the best dictionaries. For correct and distinguished enunciation and pronunciation attend the theatre and there take a lesson from eminent Shakespearean actors, such as Forbes Robertson and E. H. Sothern and others, who have made the sounds and meanings of words their life-long study.

HOW TO SING A SONG

By Madame Clara Butt

To deal, in the shape of an article, with the question of how to sing a song is a very difficult and very intricate matter, which involves touching upon a variety of points that might not at first sight be associated with the subject. Four distinct factors play prominent parts in the singing of any song, however simple. These are the Voice, the Singer, the Master, and the Song.

Of these, of course, the voice is of primary importance; for unless an individual possesses in some degree the gift of song, it is impossible for him or for her to become a singer. In very many cases, needless to say, correct training, by showing how the vocal organs can be used to the best advantage, may achieve some sort of result. But the voice so produced is often of an artificial character, which can never approach the purely "natural" voice.

It is, I believe, held by a great many people that only those can sing who possess a throat and vocal organs suitable for the production of the voice, but my own views on the subject do not coincide with this idea at all. My point of view is that if you are meant to be a singer you will sing. "God sent His singers upon earth," etc.

One often hears of operations upon the throat being

performed with the object of improving the voice, but here again I find myself in entire disagreement. I think that if one is born with a deformity of the throat, and has always sung easily with it, any attempt to interfere with, or alter, that deformity may end in destroying the power of song altogether.

When I was at the Royal College of Music I was constantly being urged to have my tonsils cut. For a long time I held out against it, but at last consented. However, while I was actually seated in the operating chair, the doctor asked me to sing the vowel sound "E" on a high note, and remarked upon the way my tonsils contracted while I sang it. All at once I recalled the case of a girl I knew, with a true soprano voice, who had lost the ability to sing in tune after her tonsils had been cut. Might it not be the same in my own case? This decided me in an instant. I refused to let the operation be performed, and from that day to this have never allowed my throat to be interfered with surgically in any way. Yet I have had every sort of throat that a singer would wish to avoid without my voice being affected in the least. I started life, almost, with diphtheria, have suffered from adenoids, and have experienced several attacks of quinsy. Among myself and my three sisters, all of us being singers, my throat is the worst of the lot, and not in the least like a singer's throat. The sister whose voice most nearly resembles mine is the one whose throat is most like mine; and the sister who has a throat and vocal organs which are ideal, from an anatomical point of view, possesses a soprano voice which, though particularly sweet, is not strong.

One thing that I think exercises an enormous amount of influence upon the quality of voice is climate. Review the climatic conditions of the various countries, and you cannot help remarking upon the

number of natural voices that are met with in Italy and in Australia, in both of which countries the climate is unusually fine. I believe that the brilliance of the Australian climate must be reckoned with very seriously in accounting for the peculiar brilliance which is a characteristic of Australian singing voices, while that Italy is a country of singers is well known to everybody.

It goes without saying that the voice needs a great deal of training and care if it is to be brought to the best development, and one of the first faults that must be cured is in the taking, and use of, the breath. This must be done in an entirely different way from that usually employed when speaking. It would be impossible for me to deal fully in such an article as this with the question of how to take breath, and as it is one of the first lessons that a singing master should teach, I will confine myself here to saying that the main difference lies in the fact that, when speaking, the breath is usually taken from the chest, but that when singing it must be controlled by the abdominal muscles.

When singing, the muscles of the throat must be relaxed, and not contracted. Self-consciousness often does more to mar a good voice than anything else, since it leads to the contraction of the muscles. Have you never noticed how pleasantly some people sing or hum to themselves when they imagine they are not overheard, compared with the indifferent or even unpleasant manner in which they perform publicly? Here we have a direct example of the result of self-consciousness. Never mind your audience. Allow the song to carry you away, so that you sing easily and naturally.

To acquire perfect control over the throat muscles, so that they may be relaxed at will, is one of the

most difficult points in voice training. And one of the most common mistakes made in this respect is in over-practice. The muscles of the throat are among the most delicate of the whole body, and I am convinced that it is a fatal error to overtax them, especially during the early training of the voice, by too much practice. Personally, my training was very gradual, and the greatest care was taken not to impose too much strain upon my throat at first. I am confident that a number of short practices of ten or fifteen minutes' duration, with intervals of rest between each, are better than a few long periods, since the throat is thus less liable to become tired. Every expert in physical development will tell you that for the proper development of any set of muscles, a gradual exercise that does not involve overexertion is the best, and I would particularly emphasize the importance of this where the throat is concerned.

Another point in connection with the voice, which is too often overlooked, is the question of general health. The vocal organs are capable of the best development only when the body is in perfect condition. It must be the object of all singers, therefore, to take the greatest care of their health.

Overexercise of the body generally should also be avoided, just as much as overexercising the throat. It is easier to sing when the rest of the body has not been overtired. General exercise, though essential to health, can be overdone just as much as vocal exercise. These remarks apply particularly to the student. It is while the voice is being formed, more than after it has been formed, that it is likely to be affected by such considerations as those just mentioned.

The mind plays a prominent part where the voice is concerned. Worry, unhappiness, and mental strain of every description may lower the whole tone of the

body, and, by lessening the inclination to sing, make singing more difficult. Unfortunately one cannot take mental worries in small doses, but must put up with them as they come; and I only mention this to impress upon my readers the more forcibly how important the general health of mind and body is where the voice is concerned.

After all, the effect of mental or bodily strain upon the voice depends entirely upon the individual. Personally, whatever may be the state of my mind or my body, I am able to sing in a sort of subconscious state. It would hardly be possible to hit upon a more striking illustration of what can be done when one is in a subconscious condition than what I am about to relate.

At one time and another I have had to have operations performed—for appendicitis, for instance—which have necessitated my being put under ether. On every single occasion I have sung in full voice while under the influence of the anæsthetic! This was most remarkable perhaps on the occasion when I was being operated upon for appendicitis, for then the abdominal muscles, which control one's breathing, must naturally have been interfered with.

My husband will probably always recall another occasion of this kind as one of the most unpleasant experiences he has ever had. He was anxiously awaiting in another room the verdict of the doctor—the operation being a serious one, and my life being actually in danger—and was horrified, at a time when he knew a crisis must have been reached, to hear me suddenly burst out into song—a song he did not know, but all who heard it say it was sacred in character, very melodious, and that I sang in full voice! I can well imagine what a nerve-racking experience this must have been for him in the circumstances.

The fact is, that trouble, worry, or ill-health have no effect upon the voice itself. The voice is always there. It is only the power of using it that may be impaired.

An exceedingly interesting piece of evidence on this point is worth recording. Most of my readers will recall the name of Madame Etelka Gerster. Madame Gerster was one of those great sopranos of whom the world has only known a few. She came before the public about the same time as Madame Patti, and created such a sensation that the then Emperor William commanded her to sing for him—a command which necessitated her making a special journey to Germany.

One night when Madame Gerster was singing as the "star" in opera in New York her vocal chords suddenly became paralyzed. She never sang again in public, yet there is to be found in her case further evidence of the fact that it is not the voice that suffers, but merely the ability to use it.

I used—I am speaking of some considerable time after this event—to stay with Madame Gerster in Italy, and now and then had evidence of the fact that the power of using her voice was temporarily restored to her. I have known her sing for a whole evening. Those were wonderful moments which I shall never forget. It was like listening to some beautiful bird, or rather thousands of birds! So you see her voice was there just the same, and was not itself in the least affected by her having lost the power to use it, a great sorrow coming into her life being the cause of this.

As I have already pointed out, it is in the early stages of vocal training that the effect of ill-health, mental worry, or overwork are most likely to be felt. When the voice has been properly trained, and the

vocal organs fully developed, they are less likely to suffer by the rest of the body being out of tune, and it is therefore of particular importance for beginners to bear my remarks in mind.

Here is another point which beginners should take to heart, and follow as far as they are able. Try to avoid overanxiety. Students often make the mistake, through overanxiety, of overworking their voices just before a concert, with the result that they are not at their best when on the platform. It is a good plan to rest both the body and the voice before singing in public.

I should like to emphasize the importance of this very fully. Young singers seem to lose sight, half the time, of the fact that they should be at their very best when on the platform. Personally I always keep, and have always kept, this clearly before my mind. It is the greatest possible mistake to waste your efforts at the last moment in private. Rest before you sing in public, in order that when you go on to the platform you may give your audience—who, after all, have paid to be entertained—of your best. Remember that while polishing is highly desirable, there is such a thing as overpolishing, and this, instead of improving, only wears out. I am a great believer in the quiet study of a song without the aid of a piano. Not only does this avoid tiring the voice, but it enables the singer to fully grasp all the beauty and the meaning of the words and the music, and so to enter into the spirit of the subject when upon the platform. When on tour I frequently adopt this method of studying. It enables one to be doing something useful when in the train, or elsewhere, when actual practice is undesirable or impracticable.

This resting of the voice before singing in public applies not only to vocal exercises, but to all kinds

of overexertion of the throat. Even those who are aware of the danger, and who are careful to refrain from singing practice just before an appearance in public, very frequently forget that speaking may tire the voice every whit as much as singing. It is most important not to do too much talking for some hours before a public appearance is made. In this way the throat will be thoroughly rested.

In singing, as in everything else, experience teaches, better than any amount of instruction, what an individual is capable of, and how the full power and merit of the voice may best be acquired and preserved. When students have "found their feet" sufficiently to understand the best way to manage their voices, they will be able to regulate their practice according to what leads to the best result in each individual case. Some may be best suited by morning practice, others by afternoon practice. Personally, I put in most of my practice between the hours of eleven and one each morning.

The next factor to be considered is the singer. Temperament, individuality, force, dramatic ability, perseverance, industry, keenness, and ambition, all play a part in the making of a successful singer, and in the singing of a song successfully. It is in the earlier stages of the singer's career that some of these qualities are most necessary, for many years of hard and constant study have sometimes to be faced. It is during this time that perseverance, industry, keenness, and ambition, if they are possessed, will help the student on so enormously; indeed, while ambition and keenness will do most perhaps in the early stages, industry and perseverance are required all the time, for it is impossible to reach a stage where there is nothing left to learn.

Singing is but one branch of art, and a singer can

learn something from every other branch. From the Actor may be gleaned hints for dramatic effect; from the Painter may be acquired an appreciation of breadth and color; from the Orator may be picked up many useful hints as regards enunciation, modulation, and emphasis; while the Writer may inspire those beautiful thoughts which, taking root in the singer's mind, help toward that mental health which is as important to the perfect voice as physical fitness.

The first thing the possessor of a voice looks out for is naturally some one to train it, and this brings us to the question of the master. It is not my intention to give advice as to the selection of master or masters; indeed, it would be impossible to do so, partly because there are so many masters between whom it would be invidious to make comparisons, and partly because such an article as this is intended more to assist students who are, for many reasons, beyond the reach of the best-known masters, or who are obliged to study locally. In England and in America there are many very good schools and colleges for vocal training, and there are competent teachers, most of them emanating from our great Colleges and Academies, within reach of almost every district. While I do not wish to appear unpatriotic, however, it must frankly be admitted that students must study on the Continent if the best results are to be achieved, since only on the Continent can they study in the "Musical Atmosphere" which is so essential a surrounding for one who essays an artistic career.

And apart from the question of Musical Atmosphere, seeing that a singer is frequently called upon to render songs in French, German, and Italian, it is necessary that those languages should be studied in France, Germany, and Italy, if perfection is to be acquired.

It is a very grave fault of our musical colleges and academies that they employ, as a rule, English teachers to give instruction in foreign languages. If in one's student days one had a good master for these languages—a Frenchman to teach French, a German to teach German, and so on—it would be of the greatest possible assistance, and would save a considerable amount of time and labor, since so much less would have to be unlearned. It is not too much to say, I think, that our musical institutions will never reach the highest point of their utility till they do this.

But before learning to sing in foreign languages at all, it is essential that pupils should learn to sing in their own language. Masters in this country teach their pupils to sing passably in French, Italian, and German, but directly they attempt to sing in English one is horrified to find that their enunciation is so bad that it is impossible to understand the words they sing, and almost out of the question to tell what language they are singing in! Surely it should be the first object of the teacher to instruct his pupils in the singing of their own language.

I verily believe that the reason why our language is looked down upon for singing in is because so many of our native singers do not know how to sing it properly. There are much harder sounds in the German language, for instance. Yet German songs are constantly sung by singers of every nationality. How often does one hear of English songs being sung in France, Germany, or Italy by French, German, and Italian singers? Even when they give recitals over here their programmes seldom include an English song, and one is even more struck so by many of our own vocalists giving recitals at which often not a single song in English is included!

When English is properly sung, it is as easy to sing

in, and as beautiful to listen to, as any other language. and if students were taught how to sing it, its popularity among singers would, I feel convinced, quickly spread.

I remember very well indeed singing on one occasion to Mme. Marchesi in Paris. I boldly chose an English song, and upon coming to the end of it, was much pleased by the tribute Mme. Marchesi paid to our language when she said to me, "English is beautiful when sung like that!"

It should emphatically be the first duty of a master to teach his pupils how to use their native language, and no other should be attempted till they can do this perfectly. The slipshod methods so frequently met with now would then soon disappear, and I am sure it would not be long before other countries began to appreciate the many beauties of the English language for singing in, and we should get more songs written by good composers to some of our beautiful English poetry.

Before I leave this question of the master there is one other point for me to touch upon. Although, when once they have mastered the singing of their own language, pupils should seek the Musical Atmosphere of the Continent, it must be remembered that there is one branch of music which is peculiarly English, and which may accordingly be studied in England—Oratorio. For any singer who looks forward to entering the musical profession, careful study of this branch is absolutely indispensable. Oratorio is very popular in England, and audiences will not for a moment tolerate singers who fail to acquit themselves well when they undertake it; and as most professionals have to do Oratorio work at one time or another, care must be taken that the public are not

given renderings which fail through lack of proper study and application.

Oratorio entails much study and research that is unnecessary where other branches of singing are concerned. Not only must the whole work be studied so that the singer may become acquainted with the full attention of the composer, but a special study must be made of the character which the singer is to perform, in order that all the feelings and emotions he or she would have felt in real life may be properly understood before an attempt is made to reproduce them. If the best results are to be achieved, the life, habits, failings, aims, and ambitions of the character to be interpreted must, as far as possible, be carefully studied and thought about, in order that the singer may better appreciate the situations which occur, and know how the character portrayed would have felt and acted in them. The Bible throws considerable light upon the life and character of most of the personages who have a place in Oratorio, and it is therefore useful, when studying some particular work, to examine carefully that portion of the Bible which may throw light upon the subject.

Lastly we come to the song, and this is a question upon which I hold very decided views. The object of singers should be to give the greatest amount of pleasure to their audiences, as well as to use all that is best and highest in their art to inspire good thoughts, and raise the mental standard of their hearers. The larger proportion of every audience can only follow the words of the song in English. They can fully appreciate the beauty of the music, I admit, and for this reason every artist should have some of the most beautiful songs of other countries in his or her repertoire, but it is a lamentable fact that good

translations are very rare. I like to choose as many songs as possible in English, so that their meaning and their message can be readily understood and appreciated by my audience.

In conclusion, I cannot insist too strongly upon the necessity for hard work and perseverance for those who are to succeed in the world of music. Too many people imagine that the "gift" is everything. But indeed this is not the case, for though the "gift" is of course indispensable, much application and hard work are necessary before it can be made use of to the best advantage. Given a voice and some dramatic instinct, there still remains careful and laborious training to be gone through, before a singer can know how to sing a song and be able to put that knowledge into practice. *The* great thing is to be sincere, to be individual, and to grasp at the beginning of one's career the impossibility of pleasing everybody, *and the necessity of being true to one's self;* and if others see the truth differently, be deferential, and not servile, to their alien point of view. But faith in ideals is always worth while, no matter who may disagree with them.

ADVICE FROM FAMOUS SINGERS

I. OLIVE FREMSTAD

By William Armstrong

ME. FREMSTAD'S life began in Stockholm, Sweden. Most of her girlhood up to twelve years of age was passed in Christiania, Norway. Of adjacent but widely different peoples, her father was Norwegian, her mother Swedish. Both parents were musical and had fine voices.

Madame Fremstad herself is genuinely Norse, in her clear-cut intelligence and her courage, and in the traits of sadness, fatalism, and fervid imagination, as well as in her splendid physical endowments, for in the Norseland one finds the soul of a poet in the body of a giant.

After her parents came to America, she earned her way in music here. Later on she was able to study with Lilli Lehmann, and make an operatic début in Europe. Soon after 1900, the attention aroused in England and Germany by her voice and interpretations resulted in a contract with Mr. Maurice Grau for the Metropolitan, where she is a leading singer at the present writing.

Her method of thought is along original lines; that share of it which she gave on the singer's choice of a career, and which comes as result of her own

practical experience and observation, is contained in the following:

"What one has, that which is inborn, which impels one to a certain course in life, is the best of all guides. The trouble with the singer in the beginning is that she is too young to judge logically for herself. I knew nothing of musical questions or the responsibility of the artist; I was simply driven on by a desire to do that one thing, and only that one as my life work—to sing. Other girls are carried away by that same instinct; I happened to be right.

"In the instance of a girl with a naturally small voice, who can tell what that voice will be after ten years of training and development by practical experience? Every step of study should aid toward that ultimate development, every rôle learned should bring a fuller elasticity and breadth upon which to build for greater things. Time, work, and experience, and only these, will show what she can do. Behind it all is the degree of individual intelligence, which is a vital and deciding factor, and forcefully capable of its share in the general evolution.

"Work ahead, if it is not false stage glamour that impels you, but, instead, an inescapable desire and longing. I felt that there was nothing else in life for me to do, and I dived in and did it. With every girl the inspiring impulse, to be right, must be the same. It must be a matter of supreme choice that urges her to make the step, and she must be more willing to make it than to make any other.

"Art I have found to be the only thing in life that is capable of bringing real happiness; other things which seemed beautiful have faded, but the joy of art remains undimmed and eternal. My start began generations ago; musical ancestors helped—few have them. Americans have the most beautiful voices in

the world. But it takes more than voice to succeed; there must also be intelligence, musical ability, bodily development, and soul development as well as voice to make an artist.

"Preceding the musical education of the singer she should know all that is possible. General education must come first; there is no time for music after school hours when both mind and body have been sufficiently taxed. Good schooling up to eighteen and a good musical foundation are necessities; then she is ready to build upon that which she has within. She must know, too, how to eat, to live, and to think; then she is pretty well equipped for life and what it means.

"The old masters, violinists, and pianists, gave six or eight years to preliminary study, and the voice alone needs that much time. Only the sustaining of this test of zeal and endurance gives chance for the artistic life. As to the beginnings, I should say go ahead and do what there is at hand to do. Stereotyped direction is too common, too seldom supported by genuine thought and the practical outlook. Each must learn individually from his or her own practical experience what may be done, and how far he may go. None can advise in this but one's self. If a singer is helped financially, so much the better; but if not there will undoubtedly exist a greater knowledge of the value of educational opportunities, because of the struggle it takes to get them.

"We come into the world alone, we make our way alone, and we die alone. That is why I believe in stating facts instead of giving didactic advice as to choice of or fitness for this course or that; each has her own way to go, none can go it for her. The singer learns her lesson, whether in life or in art, from her own experience.

"Begin where you are placed; none can tear them-

selves from their surroundings at once. It is not common sense to allow to-day to go by unimproved because of an aimless looking forward to some to-morrow with better surroundings and advantages. You can always be learning something, even if unaided, and when help does come you are the better fitted to accept it.

"To me it seems wise to look ahead only one step at a time, but to take that one step with confidence. And by so doing one is spared many a disappointment in life. More happens by not looking so far ahead. To embrace opportunities too soon is to find them not opportunities, but stumbling-blocks. Also to be always picturing the great to-morrow which is to bring so much, means wasting of the great to-day, slipping a cog in the wheel which in consequence never runs reliably. Patience and concentration the singer needs to the utmost. How can these be developed unless the entire stock of their possession is applied to the work of the moment—the single step.

"There is no hurrying up process known in proper preparation for church, concert, or opera; one thing at a time, and only one, is all that can be done. A great reason why so many girls fail when they feel themselves called to a career is an overwhelming desire to get ahead quickly. This is only another name for slighting the value of the present as a time of unsparing toil. It is one thing to hear some one say, 'What a beautiful voice, she should sing in opera,' and it is another thing to do it.

"In each branch, church, concert, opera, I have had to test myself, and I will say this, the first two are invaluable preparatory aids when the last is entered on. The church needs beautiful voices, just as the opera needs them, though the church does not seem to realize this necessity, especially in the case of men singers

and their training from youth for the career, as is done abroad. Churches, too, should pay higher salaries to retain valuable voices that are otherwise lost to them.

"To make the step from church to concert, and the next to opera is a question of evolution and not of prophecy. To say in the start that a certain course is warranted none can do with positive assurance. Such choice depends upon the ability to meet requirements, and remains in consequence with you yourself to make, if it be made practically. For instance, the voice is bound to grow; with me it is a natural law of life-development. At the end of a year of singing in a great part the prima donna is certain gradually to grow, six times underscored. But she grows just as a singer in the other branches, in proportion to the test she is called upon to meet, and meets in its requirements fully.

"This brings us up again to the futility of early rash decision as to who shall follow one especial line for their life long. Who can foretell with unfailing certainty what the voice of to-day will be two years or even a year hence? It remains alone for the truth of facts in the development of gifts and intelligence to settle what will be the eventual career.

"On the subject of where to study, I would say this: In America we have splendid teachers and splendid opportunities. The fulfilling of my own musical ideas, which is another proposition, I realized abroad. It is in this aspect that we turn to older and more settled countries where there exists more fully that which we term 'musical atmosphere.'

"Growth on the intellectual side is of paramount importance. To me, without intellectuality one can do nothing; the spark of intelligence must be back of everything one does. In the first place, to be suddenly

transplanted into foreign surroundings, where all is totally different to that to which we have been used, is in itself a powerful awakener. Thought is stirred inevitably to greater activity; we are led into fresh ideas by this new environment; we come into contact with minds thinking along other lines, with other themes of interest, another point of view. Then, too, there are the treasures of art, and architecture, new types of beauty in scenery.

"All these things, quite aside from musical interests, cause us to look within ourselves, better to realize our own individuality, and mentally to develop. This is exactly what is needful to the singer of to-day, when mind must combine with voice, in perfect union and correlation to each other, as one responsive instrument."

II. MARCELLA SEMBRICH

By C. M. Hook

"THE Germans," says Madame Sembrich, "have an old proverb to the effect that *'Der muss ist ein grosser Herr'* (Necessity is a great master), and it is one which has eloquently proved itself in the career of more than one artist. He who never felt the impulse of the 'must' knows nothing of the pressure under which the world's great artists have fought their way to places of real preëminence.

"But when a singer's art means bread, drink, a bed, and the absolute necessaries of life, he is face to face with a problem which calls out all his inherent qualities of character and talent.

"Nowadays, when the world has come to have an increased love and understanding for art, there are

sufficient people of noble and generous impulses to prevent talent from starving in a garret.

"And yet, when I see a young artist to whom everything comes without an effort, I fear I am a trifle skeptical as to the ultimate and fullest development. There is danger in too great facility.

"Elizabeth Barrett Browning put into the mouth of her Aurora Leigh the words:

> 'Art's a service.—Mark;
> A silver key is given to thy clasp
> And thou shalt stand unwearied night and day,
> And fix it in the hard, slow-turning wards . . .

"I can think of no better studio motto than this! I should like to have it done in illuminated letters, and place it before the eyes of every one of the many young girls who are standing upon the threshold of a problematic career, without having counted the cost and estimated the sacrifices.

"They fail to recognize the fact that nothing counts but a vocal equipment, perfect at every point. In their impatience to reach the goal—too often, alas, a mirage! —they do not stop to consider how many parts of the road have been hurriedly covered, and how inevitable must be the retracing and retrieving process.

"Yes, I believe in the gospel of work! A sound body, a sound mind, and plenty of hard work—that is my artistic creed!

"Every member of our family, whatever his degree of talent or total lack of it, was forced to play some instrument, and we really grew up in the musical atmosphere about which one hears so much to-day.

"We played a great deal of ensemble music, but as my father was too poor to buy the coveted scores he used to rent or borrow them, and from the time I could hold a pen I was obliged to employ all my leisure

moments in copying music. For much that seemed cruel and hard at the time in our education, I can now look back upon with gratitude, for I learned early the meaning of *work;* and though the nature of it has changed, there has never come a time, throughout my long career, when I have been willing to rest on my oars and think that the necessity for supreme effort and daily study has been eliminated by what the world is pleased to call success.

"I have read with great pleasure a recent discussion of Felix Weingartner's on the 'Reform of the Opera,' and to all he says I can give a fervent 'Amen!'

"If the noble art of singing, or the fragment of it which still remains, is to be rescued from total eclipse, some prophet of the beautiful must arise, who will restore to the human voice the birthright of which it has been shamefully robbed.

"Some composer must appear who will seize upon the best elements of earlier operas and the true principles—the true, mind you, and not the spurious imitations—of the Wagnerian reform and weld the two judiciously and intelligently into an opera in which *music,* and neither the *drama* nor the *setting,* has the chief word to say.

"Then we shall have an art work written *for,* and not *against,* the voice; but when this happens"—here Madame Sembrich smiled ever so slightly—"the present-day singing actresses will find themselves in an embarrassing dilemma.

"Yes, the modern opera stage is given over almost entirely to the singing actress, who, with a minimum of voice and a rich endowment of dramatic gifts, is able to interpret with great effect the modern music drama, winning the plaudits of the public.

"One has only to think of the Strauss works—

'Salome' and 'Elektra,' or of Debussy's impressionistic musical picture of 'Pelléas and Mélisande!'

"The artists who have created and sung these rôles with the greatest success have depended far more upon dramatic instinct than upon voice or correct vocalization.

"Singing actresses are undeniably interesting, and moreover fit well into the spirit of the artistic age in which we are living, but they are helpless when confronted with a Handel, Gluck or Mozart score, music which forms the Bible of the *bel canto* artist.

"Another point in which the operatic artists of the present day have a tremendous advantage is in the lavishness of the accessories which accompany the modern stage productions. Dazzling decorations, gorgeous costumes, subtle effects of lighting, new and startling orchestration—all tend to distract the attention and interest of the opera-goer which was formerly focussed upon the singer.

"Scenic art was once a negligible quality, costumes were of the simplest possible construction, and a singer was obliged to hold the audience by the sheer force of the art which lay in her throat.

"Americans have beautiful vocal material but the majority of them are inclined to make their interpretations too restrained and subjective. And then they are so impatient about their work! I suppose that comes from living in a country where everything is at such high pressure, and where, throughout the entire social and business life, the race is to the swiftest.

"I think perhaps they would all like to motor up the steep path of art, instead of toiling along laboriously like we singers of an earlier generation."

III. ERNESTINE SCHUMANN-HEINK

By Francis L. Chrisman

MME. ERNESTINE SCHUMANN-HEINK, the singer, whose voice has delighted two continents, was found in her beautiful country estate near Singac, New Jersey. It nestles close to the crest of the Orange Mountains, overlooks one of the most picturesque panoramas of mountain and valley to be found anywhere in the world.

"My life is very simple," said the great singer. "I work on my programmes for a while, and then come the household chores. There seems to be no end of stockings to darn, for I have a big family, you know.

"Then there are buttons to be attended to and the clothes of the children must be looked after; so that the day ends before I am half through. I do not use alcohol in any shape, and do not believe it is a good thing for any singer. In fact, I do not find any use for any kind of stimulants. My routine is as follows: I take a bath in the morning and again at night, and never have a massage. The only massage I have is when I take my little boy and girl in my arms, and squeeze them to my heart.

"I prefer a cool bath alongside of an open window. There is nothing like it in the world. I have the maid throw some water over my shoulders in order to give a slight shock to the nervous system, and stimulate the blood. I do not get quite so much sleep now as I would like to, as I have so many things to do. I keep fresh and healthy by careful diet and thus escape stomach troubles. I arise at 6.30 A.M. and go to bed at 8.30 P.M. Sometimes I am up as late as ten o'clock, but very seldom.

"I do not eat cheese or nuts, as they affect the voice —particularly nuts. Apples are the ideal fruit. We eat them all day long, and fairly live on green corn. We have no end of apples and corn, so much, in fact, that we have to give them to our neighbors.

"The great thing to keep one well is a sun bath. Strip yourself to the waist, and let the sun play on the shoulders and chest. There is wonderful curative power in the sun's rays, and it is splendid for the nervous system, as it soothes and quiets."

The luncheon to which I was invited was typical of the table to which the Diva generally sits down. The menu was of raw tomatoes (sliced) on toast and some sliced ham on toast, baked apples and cream, and apple pie (the kind that is about two inches deep, and not the shallow boarding-house article). In short, it began with fruit and ended with fruit, so that there was no danger of acute indigestion from salads and other heavy dishes.

"Every young woman should study her own qualifications very carefully, and see what work she is best fitted for. If she has a good voice capable of development, as well as a talent for acting, and looks pretty and prepossessing, it is better for her to go on the stage. She will get more engagements on the stage than on the concert platform. A great deal depends upon the singer herself. She must know herself. If she has no voice or aptitude for acting of course she should not attempt to appear before the footlights.

"Concert singing is much harder than appearing in opera. You don't believe this, but I assure you that you have to put into your song all the dramatic power, all the lights and shadows of the footlights, the scenic effects, and all the dozen and one things of the stage that serve to move the audience. There is the orchestra, the scenery, the different colored lights, the varied

costumes, and all the accessories to create effects, as well as one's own dramatic effort and expression. But on the concert platform you have to put all this into your voice. You must give expression to this whole dramatic feeling and set forth all the concomitants of the stage.

"It requires a great deal of skill and dramatic ability to be a comic opera singer. You have got to be exceptionally clever and a very conscientious actor, besides possessing an attractive presence and a fairly good voice. Look what a clever little actress Lulu Glaser is! She is really a great artist.

"To sum up, I recommend every girl to study her own qualifications very carefully, and see what she is best fitted for. Once she has decided, she must expect to do the hardest kind of work of her life. For hard and conscientious work day and night is the only means by which she can scale the ladder of success on either the concert platform or the stage."

Mme. Schumann-Heink then told of her delightful success abroad and referred to the great kindness shown her by some of the crowned heads of Europe. She praised the Emperor William very highly, and said that he is one of the most remarkable men living. "The empress is a woman of queenly appearance and carriage, and dresses in the most modest way. But there is the real woman back of it, the kind sweet mother, and good wife. She impresses one wonderfully, and I think that I bowed lower to her than to any other queen in Europe. Her dress is most simple, and was a strange contrast to the elaborate gowns of less pretentious personages."

Columns could be written about the personality of this great singer. Here are some hints regarding cheerfulness which will be useful to singers everywhere. Said the Diva:

"I try to cultivate cheerfulness under the most trying circumstances. I endeavor to smile when everything goes dead wrong, as I find it helps me to keep going. I am always happy, for I always expect good things. I believe that 'my own shall come to me.' If I get a small room in a hotel, or a train with poor accommodations, I try to make the best of it. I know there are singers who are otherwise, but I feel that they make a mistake.

"The vocal cords are very delicate, and one must try to keep in splendid physical and mental condition in order to secure the sweetest and purest tones.

"I repeat, the best thing in the world for a singer is plenty of fruit, and I would give somewhat the same advice to the young singer that Voltaire did to the shoemaker who asked the great writer in regard to his poetry: 'Make shoes, make nothing but shoes, always make shoes.' I would say, 'Eat apples, eat nothing but apples, only eat apples.'

"As for exercise, it is all right to play lawn tennis; but my advice is to stick to the housework, and do as much of it as you can, and you will find that all your muscles will be exercised thereby."

IV. ALESSANDRO BONCI

By William Armstrong

FEW singers have overcome harder conditions than Alessandro Bonci, the tenor. His temperament has allowed him to surmount them with suavity, self-command, and a matter-of-course spirit of sacrifice.

When he is to appear at night, for instance, he remains the entire day without speaking—a course that

means, in the season, and as part of his régime, three days a week of absolute silence.

While much of this self-command is undoubtedly due to his calm mind and intelligence, the hard training and struggle of his youth have qualified him in the best school that any man can have—a campaign for success against poverty.

Bonci gave in all seven years to study before he felt himself ready to make an operatic début. It was but natural, then, that after such experience, when answering the question, "How long should a singer study?" he said, "The singer is never finished, never perfect."

Then he turned to the subject in earnest—a subject especially congenial to him—"How to Study." The chief stress he placed on patience.

"The principal cause," he went on, "of a lack of success with young singers who have good voices, and after a little suddenly vanish from sight, is that they have no proper foundation.

"In the old days, when the Italian song art was in its prime, those preparing for a career studied for years before embarking upon it. To that, as much as to anything else, was due the preservation and beauty of the real *bel canto*. There is no shorter road to a correct way of singing to-day than there was then.

"My advice to all students who may care to take it, is to go slowly, to go carefully, and never to set a time limit in which to accomplish certain results.

"Very many things have to be considered.

"Tone volume, quality, color, evenness of the registers, breathing, and its complete control are a few of them. To master all this thoroughly and yet more, means time and plenty of it, and that again means to go slowly.

"Intelligence, of course, is a mainspring in mastery of singing, as it is in anything else; and only too often students listen, but fail either to think or to reason. Only the other day a young man with a very good voice came to sing to me. When he was through, I said to him, 'You use only your voice, why not your intelligence, too?'

"His surprised answer was that he was too busy listening to the tone and how it sounded, to give time to anything else.

"It is the mind that is the directing force in singing; every step has its right meaning, and only one true one, so the thing is to find out the reason for doing things.

"I do not mean by this independence of the good teacher. Far from it. His guidance is the one true reliance; but you should know *why* he directs you to do this or that thing in a certain way, to understand clearly what he is aiming at. Yet many, unfortunately, do things merely because they are told to do them, and beyond that give the matter no further thought.

"Practising alone I regard as a dangerous experiment, before the student is thoroughly well grounded. To study too early alone is to risk danger of ruining the voice. Faults slip in far more easily than they can be eradicated; and for that reason, for quite a long while, I consider it much wiser to sing only in the presence of the professor.

"Correct breathing is the very basis of the song art; without it, as all real singers know, nothing durable can be accomplished, neither can any voice be developed.

"The only method of breathing is from the diaphragm; there is no other proper way. From time to time we hear of various vagaries and various ways, but the diaphragmatic is the only proper one. Then,

with that method fully developed and mastered, the voice is not only there fully supported for the present, but for the years to come. Not a single great artist, nor one who can be pointed out as an example of endurance in spite of time, but whose breathing is from the diaphragm.[1]

"You will, perhaps, better understand what I mean by the expression 'going slowly' when I tell you that I studied for seven years before I sang in opera, and in my case this 'going slowly' was no easy matter. How gladly would I have appeared after a shorter time had not my great professor and my own mind told me that such a course would defeat the very thing I wished to do—master my art.

"For two years I sang only vocalises, solfeggio, exercises, always with the utmost care, always thinking with my teacher. At the end of three years I was still singing little classical songs. But from the very first I sang these songs not with the do, re, mi, but with the words. I had come to a point of vast importance, the meaning, comprehending expression, and enunciation of the text, each individual word, with its value, import, and color, combining to make the very reason for the existence of the song.

"Some have the mistaken idea that the songs of the old composers should be taken up very early in the student's career; but the old masters of Italian song have given us very difficult things to do—the modern songs are very easy in comparison—and while I had two years or more of exercises before I was first allowed to attempt them, and at the end of another year I was still working at the easier ones, I made my way none too slowly to make it surely. Before one can

[1] This does not refer to the inhaling of breath between notes in singing, in which the back and the lower ribs take part.—Ed.

sing the old Italian songs as they should be sung, one must be an artist."

As to the question of a young singer's début, he said this: "Some have a vague idea of how a début is secured in Italy, and many, I learn, believe that invariably it must be paid for by the young singer. If the voice is good, its development proper, and with some knowledge of acting, no pay for a début is necessary, although a few managers may seek it.

"The mistaken idea of paying for a first appearance comes from those instances where an aspirant has gone to an impecunious impresario to aid her. His answer, of course, has been that it must be paid for, knowing that to be an American means likely to have money. Naturally, then, it must be paid for, as he is obliged to assemble a company to make good his assurance. As a matter of course, the début is difficult, the test is a hard one for any singer; but the one who stands that test successfully in Italy will find that afterward the way is easy."

V. GIUSEPPE CAMPANARI

By William Armstrong

GIUSEPPE CAMPANARI, sterling artist and honest man, who expresses his thoughts in a straightforward way that leaves no doubt of their sincerity, has had a type of career that imparts to its experiences a value to any young singer. His reputation was won in those glorious days that may be rightly called the "Golden Period" of opera in America, and with such voices as those of Melba, Nordica, Eames, Plançon, and the De Reszkes, a constellation never since equalled

at the Metropolitan. To rise there to vocal eminence meant much more then than to achieve it now.

"What obstacles stand most in the way of success for young singers?" was the question I put to him one afternoon lately.

"There is a type or class at this moment uppermost in mind of which I must speak," he answered characteristically. "Remember it is most fortunately not the rule, but the exception, though its numbers are so considerable as to need mention. That class fails to realize what singing and the study of it means. I have sympathy with those whose sole resource is teaching, and who are obliged in consequence to instruct them. As for myself, I began with thirty-five pupils, and sent twenty-five of them away promptly. I do not wish to take either my time or the money of a pupil when nothing really good will come of it.

"Some who purpose to make singing a career and have immediate ambitions for opera, will say, 'I've been with a teacher for three years.' On questioning I find that they regard a winter of three months, with one lesson weekly, as a year. That is an injustice to the teacher. Of course *with the few lessons* in that period, if the intelligence and musical ability are exceptional, something is acquired, but unfortunately when it comes to reality and fact, I often find such pupils ignorant of the rudiments of musical knowledge. As outcome, a good part of the lesson has to be devoted to making them understand the value of notes, and the division of a bar. They are no musicians.

"I do not deem it a necessity that a singer shall be able to play on some instrument, although I have found my knowledge of the 'cello and piano of inestimable value; but I do know that every one who wishes to study singing should have a thorough foundation of musical knowledge, and a knowledge of rhythm before

beginning regular vocal study. The mistaken idea too often exists that voice is the sole thing needed. Many other things besides are required of the singer of to-day, among them magnetism, diction, and expression. All these aspects must be realized; how faintly they are grasped, for instance in expression, is shown when we hear a young aspirant sing, 'I love you,' much as she would say, 'Have a plate of ice-cream.'

"There are also those who want immediately to sing for Mr. Gatti-Casazza, hoping for an engagement at the Metropolitan; indeed, one lady whose daughter had taken twenty or twenty-five lessons, inquired, 'When does she make an appearance?'

"These cases are extremes, but, alas, there are less flagrant ones inspired by the same desire to get ahead quickly. Perhaps a pupil will ask before beginning, 'How long will it take me?' How can the teacher look into her brain and read the answer to such a query? An aspirant with voice should have enough money to study for at least two years; being beforehand able to read music and having understanding of rhythm, and some preparation in the languages. The music of our day can no longer be sung by ear to a little accompaniment. No limit can be set as to time needed for study, that depends upon the intelligence of the pupil. If intelligent, lessons should be taken twice a week; if not intelligent, more frequent ones are required.

"Unless these conditions of equipment, period of study, and lessons are complied with, it will be a matter of money wasted, and of no positive use. No teacher can make a singer under other conditions. Those going abroad to study have in one respect the advantage, for they go prepared to give close application to it for at least two years.

'To be a singer in the true sense, everything must be sacrificed to it, and it requires the whole life, first

properly to train the voice, and then properly to preserve it. Take the instance of Sembrich, who works every day, and of Nordica, the student.

"As to whether a pupil has found the right teacher, that must be a matter of personal decision by the individual. Some study for three or four years with a teacher, and suddenly find their voices almost ruined. Then they go to another one to try to have the damage repaired. It is easy enough for the student to tell whether his voice is improving, and the improvement must begin to come quickly. If not, then he should know enough to quit; he has none but himself to blame if he does not. If a certain kind of food does not agree with one, then one eats no more of it, if one is wise.

"The most beautiful things for the pupil of singing to train in are Mozart, first of all, and such old masters of *bel canto* writing as Donizetti, Bellini, and the rest, whose works give flexibility and color to the voice, and, properly studied, give, too, all the virtues of true singing.

"In the study of both songs and opera rôles, I have found that the best plan of memorizing is first to learn the text and recite it, then the music afterward, combining it with the words later, but never to begin studying both together.

"As to specializing in a certain character of music or rôles, that can be proved by the singer only after experience in all kinds. My plan with pupils is to have them sing all varieties, then to select those things appropriate to their talent and tendencies, and to have them study as well in opera the other rôles relating to their own; then they are sure of themselves.

"Personally, the ferocious and the light rôles suit me best, but not the love parts. *Don Juan* I sing, but I do not interpret it. Imagine Madame Sembrich as *Tosca*. She could sing the music, yes, but how would

she play the character, for it does not lie within her temperament.

"The managers do not study this point of what is within an artist's particular line. If the artist has a big name a part is not infrequently allotted him, though he be out of place in it. A tenor, a little man, was once singing in Italy. When he arrived at an aria beginning, 'If I were that warrior,' some one called out from the gallery, 'A nice Punch and Judy you'd make.'

"As to which particular selection one should make for a first public appearance in either concert or opera, I should say it is better to begin with a big thing and show what you can do. If you do that big thing well you have made a long step forward. With reputation you can do what you like. But the question of appearances for the young singer in America is a difficult problem. It is harder to start in a career here than it is to learn to sing.

"When a singer is ready he goes to have a hearing with the managers, only to be refused engagement; those managers take only singers of reputation. But some one has to take the risk of giving the aspirant a chance, if he is to be heard at all. The European managers have insight. If a young singer gives promise, they grasp the fact; his or her good points are quickly caught and appreciated. The novices are sent to some small theatre for trial; if successful they are put into the cast in a big one.

"To go to Europe, though, requires money, for without money it is impossible to do anything. In one part of the world, at least, the début itself has sometimes to be paid for. As to where to begin, that is a question of the class of voice and of music for which the aspirant is fitted; for some Germany, for others Italy is the wiser choice.

"With so many opera-houses in America, there must be improvement in conditions for the young native singer, especially with opera sung in English, but complete change in those conditions existing will require a long time. However, the managers *must* have people of talent, and with time, and a change already in progress, things will be certain to improve for the American artist at home. There is, unfortunately, also an element of luck in the matter, which comes more readily to some than to others.

"The good singer, though, no matter what conditions may be, will sooner or later get a chance. Do not be in a hurry, do not push things, be ready when opportunity arrives to step in and *do*. If the question is put to you in such a moment of opportunity, 'Do you know this rôle?' and you answer, 'No,' then the fault for a lost chance is yours. If you know the part you are ready at five minutes' notice to step out and show of what you are capable. I waited for eight years for just such a chance in New York. Meanwhile I studied constantly on new rôles that I might be prepared against the day in which a chance should, perhaps, come."

MAKING A SINGER

By W. J. Baltzell

EVERY man feels that he has within him the power to do big things in a big way. Thus thinking he is usually looking for big opportunities which shall lead to big successes. And looking thus he often overlooks the smaller opportunities to do a number of small things, which have a marked bearing upon success.

If some teacher should announce to the public that he has devised a system of exercises, most unusual in character, which will surely make a successful opera or concert singer in one or two years, and he should prove his claim by presenting one successful singer as the product of his system, he would be obliged to double or treble his working hours—and incidentally raise his price—to accommodate even a tenth of those who would want to study with him. The more unusual his demands the greater would be the belief in him. The interested ones would reason that extraordinary methods must surely produce extraordinary results. Such is one of the secrets of the success of charlatanism.

But when a teacher offers no mystic formulæ, demands no eccentric physical contortions, but simply asks pupils to do regularly, systematically, and with concentration, a number of small things, most persons are incredulous as to the results and doubt whether a

good singer can be made by a simple clear system. The average person is negligent of the many small details which are necessary to all success. The purpose of this writing is to indicate some fundamental points in the making of a singer, which call for no extraordinary efforts, no unusual physical or mental ability, no marked endowment of temperament, but only a willingness to learn, to be guided by the teacher, and to give steady, concentrated attention to the details of the system of instruction.

In making a singer out of the raw material the teacher faces three problems.

I. He must make the instrument.

II. He must establish in the pupil an adequate technique.

III. He must teach the pupil to apply the technique to artistic ends.

I. Making the Instrument

The teacher and the pupil of singing are at a disadvantage as compared with the pupil who wishes to learn to play the piano, the violin, the 'cello, the harp, or some orchestral instrument. The latter can begin the course of instruction with a good instrument in perfect condition; the only requisite is sufficient money to purchase the instrument. Not so with the pupil of singing. Can one go to a shop, to a physician, to a physical director, and buy or rent a voice? And, in fact, it's rather a good thing that we cannot. The big trade would go to the shops which could furnish voices like Caruso's, Farrar's, Nordica's, Schumann-Heink's, with never enough of a supply to go around. Most of the would-be singers would be obliged to content themselves with small voices and a moderate degree of artistic style, just as they do now.

A word as to the raw material which a pupil offers to the teacher: It consists in the ability to make sounds of varying pitch and power, in more or less rapid succession, to use words to indicate thought in singing as well as in speech, and to express certain emotional qualities. This raw material involves both physical and mental energies, and requires the teacher to give consideration to the pupil's bodily make-up as well as to his mind; and not only to the natural powers but how these may be improved by training; beyond this the teacher must take account of the pupil's ability to acquire and to assimilate instruction; and especially his willingness to be instructed, his educational docility. This latter point is highly important. More than one very promising pupil has failed to fulfil the hopes of his teacher and his friends because he was not really teachable, and was not willing to accept the teacher's dictum absolutely and follow it faithfully. It is a waste of time and money to continue with a teacher to whom one cannot give full confidence and obedience.

Just as the violin maker must have the right kind of tools and materials, and must know how to use these, if he is to turn out a first class instrument, so must the teacher of singing have good material to work with, must know how to use that material, and must have the active and interested coöperation of the pupil, who is the material out of which the instrument of singing is to be made.

II. Gaining a Technique

The process of making the singing instrument goes on simultaneously with the effort of the teacher to provide the pupil with a finished technique. We sum up technique in singing as follows:

1. To sing without effort.
2. To sing accurately.
3. To sing without fatigue for a reasonable length of time.

These three aims should be in the mind of every pupil as something which he must attain and be able to do without close attention, and as a matter of routine.

1. *To Sing without Effort*

There should be no fixing of the muscles of the throat before or during the act of singing. Some teachers make use of the term "relaxation," others of "devitalization" to help pupils to gain a conception of what it means to sing without effort. A better idea, it seems to the present writer, to present to pupils is that of repose, to do nothing, consciously, in the throat while singing, to preserve the same feeling or sensation as that which exists during inspiration or expiration, in which we do not consciously open or close the throat. To relax, in the sense that some pupils understand the word, requires an effort, and is an attempt to make the throat loose and free, and therefore just as distinctly a departure from natural repose on the one side as rigidity is on the other. To sing with a loose throat is a negative and not a positive condition, not the result of an effort to make the throat loose but of doing nothing to cause it to be tight.

It requires experience for a pupil to appreciate differences in the delicacy of the effort used in making various tones. It is because of this lack that half-trained singers are prone to imitate the style, tone, and special effects of popular opera and concert singers, trying to reproduce the tones as he remembers them or hears them in a talking machine record. As a result

he attempts to produce, with an imperfectly trained voice, the effects of a finished artist.

Pupils make a mistake in not carrying out this principle of ease in singing to its logical conclusion. They grant, they know, that it is possible to sing easily in producing tones of little or even moderate power in the middle or lower part of the voice. But high or loud tones? These can scarcely be sung without effort in their opinion. Recalling how the high A of Sig. ————, powerful and brilliant in tone, thrills with intensity and appeal, they reason that because this tone *seems* to be made by supreme effort, there must be effort back of it, and therefore it is necessary and right that a pupil use effort in producing high and loud tones. The fallacy of this reasoning is in the assumption on the part of the pupil that he is able to judge just what the artist does.

For the pupil it is a safe and sound principle to sing easily at all times, making no exceptions, without regard to the result so far as tone and power are concerned. There should be no concession on this point. Thus only can a sure technique be developed.

A few other elements enter into this question of singing with real ease: If the throat be tightened the breath cannot act properly; if the breath be not properly controlled the throat will be affected; if the tongue be allowed to stiffen or contract the throat will be affected, or *vice versa*. What is needed is a sort of balance in the action of the various parts through which the necessary repose is maintained, just as the violinist observes a balance between the pressure he exerts upon the stick of the bow and the speed of the movement of the bow across the string, the amount of the tone being determined by a balanced relation between the weight of the bow, the speed with which it is moved, and the pressure from the finger.

2. *To Sing Accurately*

It goes without saying that a singer must be accurate in regard to the pitch of the tones he is to produce and must sing with proper regard to the time values indicated. This demands the ability to read from note just as we read the printed or written word. This ability is not difficult to acquire; children do so in our public schools; yet comparatively easy as it is, many singers never gain a degree of skill and accuracy which one has a right to expect of them. Just why they are willing to continue slipshod guessing is not easy to say. They gain nothing in the end; in reality they lose. Once the singer has learned to sing from note he has it; if he never does so, he must make the special effort for every new piece, learn it more or less by rote, and be more or less uncertain. In the course of a professional career he will probably have taken a thousand times the amount of time and attention which would have given him, at the beginning, the skill to read accurately whatever music may be placed before him.

To sing accurately and with authority implies a high grade of musicianship, and is a necessary part of the equipment of one who aspires to the dignity of an artist's position. And this is true in spite of the fact that some opera singers prominently before the public are said to need persistent coaching to become letter perfect in their rôles. If to learn to sing readily and accurately from the printed score were a matter of extraordinary difficulty I am inclined to believe that a larger number of singers would take up such a course of study. With some persons an article must be high in price to be good; with others the simple and the easy are not worth doing thoroughly.

To sing accurately implies also that the voice will do

what the brain orders. The singer must know in advance exactly what he intends to do. The image of each tone in all its elements, pitch, power, color, etc., must be in the mind before the order can be sent to the muscles concerned in production. That this is done subconsciously, in many instances, merely demonstrates that at first it must have been done consciously.

It is a matter of prime necessity that all practice be directed toward perfecting the conception of the singing tone. It is not real training of the voice or building a technique to repeat over and over again various scales, scale figures, *arpeggios,* etc., as we often hear pupils do. The practice must be directed by the mind. The attention must be fixed upon every tone to see that it is properly produced. "Head and voice" is a good motto for pupils in singing. It is the union of the two elements in good proportion which makes the finished artist.

The power to picture mentally is most important in *coloratura* singing, and in the preliminary work with vocalises. The pupil must be able to think the correct pitch of every tone to be sung, no matter how rapid the succession of tones or how wide a skip in pitch may be introduced. To gain this the pupil should practise slowly, concentrate to fix the mental picture, and gradually increase the tempo as the vocal organs gain in flexibility; thus the power to respond quickly to the thought will be gained.

Building a technique is not only training the vocal organs. It is also training and developing mental capacity until we gain that much-to-be-desired thing, the "singer's brain," a type of mental development much more rare than is commonly acknowledged. The true singers are those who mix voice and brains, and develop a feeling for artistic effects and how to produce them.

3. *Endurance in Singing*

The problem of endurance is by no means a minor one for singers. Yet we must not forget that a good vocal instrument and a good technique generally give endurance to a singer who is in good physical condition. The singer who tires is either not well physically or has not established a sound technique. To know how to use the voice properly is to know how to conserve it. Therefore the young singer should constantly aim to use the voice without making extreme demands upon it, so that if, later, he or she aspires to the dignity of concert or opera singing, there may be the knowledge how to get the greatest results from the least efforts. The concert singer must be able to use his voice for a considerable time without tiring, particularly when giving recitals unassisted; and the opera singer must be able to sing for long periods at nearly the extreme of power. If the technique is adequate, and the physical condition good, the singer can stand the strain of a performance. But if the method is faulty, it will be but a question of time before voice failure is evident.

In connection with this matter of endurance the present writer would criticise the habit of some pupils of persistenely practising the higher tones of the voice. This is wrong, just as it is recognized to be hurtful for a runner frequently to practise his longest distance at racing speed. The muscles of the vocal organs are small and delicate and, although capable of great contraction, cannot stand constant exertion at extreme effort any more than can other muscles. And since practice is to make the throat supple, elastic, and quick to respond, the singer should aim for even greater ease of production in singing high notes so as to avoid risk, only occasionally making a test for the fullest

tone and greatest power demanded in public performance.

Another element in technique which is of importance to endurance is routine, by which is meant that automatic activity which forms the basis of a singer's work. Just as the athlete pays close attention to what he calls form, so the singer must depend upon his schooling, which gives him a masterful routine, the very foundational equipment of good vocalism.

III. Applying a Technique

The final step in making a singer is the application of the technique to the singing of songs. The following suggestions are offered:

In his first studies in vocalization the pupil makes use of the different vowel sounds. The second step toward the singing of words is to join consonants and vowels, an initial consonant followed by a vowel or the reverse. A third step would logically be an initial consonant, a vowel, and a final consonant, forming many of our words composed of three letters. One who uses the English language should give the most careful attention to the matter of clear diction, so that he may make every word of his text intelligible at any distance to which his voice carries effectively.

William Shakespeare, the noted teacher of singing, has a definition which is worth hearing. It runs: "Singing is a perfect prolonged talking on a tune often much higher than speaking and with a control of breath not used in speaking." A concert and oratorio singer of national reputation used to say to the present writer, in discussing songs, "I can't use that song because I find it impossible to talk it on the pitch the composer has given to it." A favorite exer-

cise of his was to take a line at a time and try to talk it with entire freedom at various pitches.

The idea just advanced of talking over the text is, so far as the present writer can form an opinion, the best and surest way of learning to sing a song text so as to indicate the thought and give it proper expression. The singer who cannot give an adequate reading of the verses he is to sing can do no more with a song than to sing the air, making the words merely a vehicle to carry the tune; he might almost as well deliver it as a vocalise. The real thought and beauty of a text lies in the relations which the various words sustain to each other, relations which are indicated by emphasis or stress of voice, by grouping words into phrases, by breaks or pauses, and the other devices used by the artistic reader, which the singer may parallel. In addition to studying a text from the viewpoint of diction, then, we may say that the singer must aim to realize its content from the viewpoint of elocution; that is, he must try to deliver the text just as the orator would, at the same time preserving a singing tone. A text worth singing has a message which the singer must pass on to his hearers, that is, he must have the power to deliver the message of truth and beauty which he finds in text and music. Such is the purpose and aim of singing. It is worth one's best study to learn how to sway an audience and to lift them, for the moment, from the commonplace interests of every-day life.

SONGS AND THEIR EXECUTION

By Arthur Elson

N the days of Handel there were five kinds of aria and two varieties of recitative. These were noticeably different in character, even though the music often showed the difficult simplicity of diatonic effects. Since Handel's time many new styles of song have arisen. In opera we find the lyric style, the brilliant Italian style, the broad dramatic style of Meyerbeer and others, and the melodic declamation of Wagner. Songs themselves have grown more dramatic in some ways. The German Lied always shows some degree of passion or emotion, while having many styles among its lyrics. Even more unified than these, if a little more intricate, are the finely wrought songs of Strauss and the delicate tone-pictures of Debussy. Of a simpler style, on the other hand, are the many folk-songs and the vocal works written in their style. Many examples of these varying styles are to be found in the song volumes of "The World's Best Music;" and in describing some of these it may not be out of place to mention also the various forms employed.

Supposing that the student has mastered the subject of voice production, he must then devote himself to certain methods of procedure that are needed in solo work.

First comes the pronunciation of the words. Mme. Clara Butt speaks of this in her article on "How to Sing a Song" (this volume), and Marchesi's compliment to her clear pronunciation may serve as a reminder that English singers, as a rule, pronounce much more clearly than their American rivals. Her statement that we need foreign teachers for foreign languages is also worth attention. Those who sing foreign words in their own country may escape detection if their pronunciation is poor; but when they sing a foreign language in its own land, they will not come off so easily. This point has come to be of especial significance at present because of the agitation for opera in English. When a foreign singer makes such musical statements as "De man vill not come," or "He iss not dere," the effect of operatic dialogue is more or less spoiled. Opera in the vernacular may be successful with native singers, but if others are to attempt a language, they should be duly equipped with a proper pronunciation and accent. Many assert that English is hard to pronounce, but such is not the case if the words are well chosen. Tennyson's poems, for instance, would be very easy to sing. Italian has been often quoted as the model language; and it certainly does roll off the tongue very fluently. But other languages, even the guttural German, may be mastered by practice, and we find such a great singer as Jenny Lind devoting long periods to the pronunciation of the single word "Zerschmettert." The consonant sounds of s and sh must always be given very lightly.

Santley advises beginning with syllables, and then using combinations of syllables, with each one kept a little distinct from the others. In ordinary lessons this will be taken up by means of actual songs; but it would often be wise for the teacher to start by giving short phrases for a time before letting the pupil

attempt songs. Some teachers have the pupil recite the words before singing them. Santley objects to the fault of running syllables too closely together, and criticises those singers who transform Handel's "Sound an Alarm" into a jumble like "Sounddannalaam."

The student must then learn to feel the proper dramatic conception of a song. The old bravura arias, or the more brilliant arias of the Rossini school, place the emphasis on vocalism and demand little expression, except what results from agility united with due shading. But by far the larger number of vocal works necessitate a large amount of vocal expression to illustrate the meaning of the words. Phrasing, shading, and other vocal devices must in such cases be means to an end, and be used to heighten the effect of the words. This allows room for individual renderings, and different singers may treat the same song in wholly different ways. Some rely on "traditions," and imitate the leaders of a preceding generation; but that is not always a safe guide, as tastes change. For opera or other large works, Santley rightly advises the singer to be familiar with the general scheme, at least, of the entire composition, so that its plot may help as a guide for the interpretation of his own part.

Face and action play their part. In opera, of course, this is a very important part; but they are of use to some extent in concert singing. Too many grimaces will "spoil the broth," to be sure; but it is certainly unwise for the singer to preserve the stolid and unchanging expression of the familiar "wooden Indian." A judicious amount of cheerfulness may be suggested without overdoing a smile, while a more serious expression is easily assumed for the more intense emotional effects. If the song is finished by an instrumental postlude, the singer should retain some amount of expression until the instruments finish. In the case

of a very long orchestral close, all that is needed is a quiet attitude.

Action is not always demanded on the concert stage, but sometimes it plays its part. In passages of strength or defiance, the singer should seem to rise, if possible, to a high and commanding position. In songs containing dialogue, such as a number of the Loewe ballads, he may face about a little to represent different characters; but he should not make this act too mechanical. There are some songs that are definitely meant to be acted, such as "The Fan," which was written for Calvé, or the French duets with which Farrar and Clément captivated American audiences in recent years. In these and similar instances, the words serve as a reliable guide to a judicious amount of significant action. For opera an extended course of training is needed, and the teachers of dramatic action give this training. The singer who does not take this operatic course will do well to see many great actors and watch their performances closely. Santley quotes the remark ascribed to Dr. Johnson, who said of David Garrick that in the balcony scene of "Romeo and Juliet" he was in love all over except his left hand. The concert singer may not always need such refinement in detail, but it will do him no harm to understand it.

Some halls are much easier than others for the singer. We know very little about the acoustics of halls (see article "Acoustics," this work), but with experience the singer will learn how to manage his voice in buildings of different shape and tonal effect. Slight variations in power may be made, according to the hall. In the Scala Theatre at Milan, which is excellent acoustically, the singer does not hear his own voice very fully. The tone seems to be flowing away from him; but as it flows into the auditorium, he finds

that the audience hear him very distinctly. It is sometimes those halls in which the singer hears himself too clearly that are acoustically bad, and do not reflect his voice well toward the audience. In any new hall the singer may look for about the same results as in some similarly shaped hall with which he is familiar; but above all he must keep himself up to a certain level of sustained power. If there are "dead places" in a hall, spots at which sound is much less powerful to the auditor than in other parts of the hall, it is not the singer's fault, and he can do nothing to remedy the defect.

The study of vocal styles may well be started with recitative. This has been called "a speech sung," and is a more definite recitation than actual songs are. Recitative has been used from early times in oratorio. It was even found in the early operas, for the Florentines employed it in their efforts to revive the declamatory effects of classic Greek drama. Even *opera buffa,* the sparkling Italian school of comedy, made use of the recitative, sometimes with humorous effect. When employed in this way, for conversation or dialogue, it is known as the *recitativo parlanto.* But the two chief varieties are the *recitativo secco,* or free recitative, very slightly accompanied, and the *recitativo stromentato,* more fully accompanied. The former has only a few chords, but they are often ingenious and original. The latter was introduced by Alessandro Scarlatti. It is more melodious, but still somewhat fragmentary in style. Gluck brought back into opera the dramatic flavor of recitative, while Wagner's so-called Melos, or continual melodic recitative, is not recitative in the old sense, but declamatory song with very full and significant orchestral accompaniment. The old recitatives, even in orchestral works, were usually accompanied by piano alone, to give the singer

freedom. Recitatives often ended on the dominant note, with the piano adding a final cadence.

Occasionally the two styles of recitatives were combined. Such a case is found in Handel's "Comfort Ye," Vol. VI, p. 84, which is the first solo of his "Messiah." This is almost wholly *recitativo stromentato,* with full accompaniment and rather melodic character. But the last two lines, beginning with "The voice of him," are *recitativo secco,* declamatory in style and accompanied only by a few simple chords that are struck at intervals to give a simple harmonic change. A short bit of *secco* work is found at the beginning of "Angels ever bright and fair," Vol. VI, p. 209, and also at the beginning of Mendelssohn's "But the Lord is mindful of his own," Vol. VII, p. 347. When the word "recitative" is marked on a piece, usually the free variety is meant.

The singing of recitative calls for great expressive power. This is especially true of *recitativo secco,* where the voice is almost unaccompanied, and must give all the dramatic significance itself. Sharp contrasts are in place, and an almost exaggerated style. The singer may change the value of notes. Frequent but delicate changes of tone are useful, too. Actual alterations are permitted in tempo, for instance, or even in pitch. Free recitative has no tempo mark. When two notes of the same pitch end a phrase, the singer may take the first one a degree higher in the scale, or sometimes a degree lower.

Recitative is always best sung by those who belong to the dramatic school, and work in the declamatory rather than the embellished style. Such a singer was Mme. Schroeder-Devrient, the idol of both Wagner and Beethoven. She created a new school of dramatic effect in "Fidelio" as well as in Wagner's early works, and it is a pity that she could not have lived to

take part in some, at least, of the later music-dramas. In 1822, when she first appeared in "Fidelio," she was only seventeen. At this revival of the opera, in Vienna, Beethoven had been deposed as conductor because of his deafness, and on the night of the performance he sat behind the leader, watching the stage with piercing eyes. The young singer was nervous at first, but seemed inspired by the plot, and felt as if actually living the part. In the dungeon scene, in which Leonora finally confronts the wicked nobleman who imprisoned her husband, and the trumpets of the governor are heard outside, as an earnest of deliverance, the young singer suddenly found her powers deserting her. She grew more and more troubled and frightened; but fortunately all her nervousness was in keeping with her part. Her bits of recitative at the climax, where Leonora explains her disguise and defies the tyrant, were given with a vehement intensity that arose from the singer's own anguish; but that very intensity seemed the highest art to the audience, which broke into a tumult of applause. Albert B. Bach, who recounts this occurrence, states that except for minor details Schroeder-Devrient made these involuntary dramatic effects a model for her later and more studied performances of the part.

The old solo songs consisted of *aria di bravura, aria di portamento, aria di mezzo carattere, aria parlante,* and *aria cantabile.*

The first of these, the *aria di bravura,* contained a large amount of vocal display. Yet it was not without great musical charm. Where the conventional mad scenes of old Italian opera were filled with embellishments in rather aimless fashion, the early aria, especially in the works of Handel, showed a rhythmic beauty of effect that was not at all spoiled by the many roulades present. Let the student turn to the

solo, "Ev'ry valley shall be exalted," Vol. VI, p. 87. Here he will notice that even in the rapid work there is the symmetry of repeated figures, and that the music has a most straightforward and compelling beauty. It is needless to say that such arias as this make great demands on a singer's ability, and need both strength and flexibility in their execution.

At the other extreme in style was the *aria cantabile.* Here smoothness and beauty were the chief attributes of the melody, and the voice was expected to unite these qualities with an expressive style, the expression being a matter of full and sympathetic tone rather than of any sharp contrasts. Again we turn to Handel, whose music comes down to us through the centuries with all the striking effect that is caused by a union of power in utterance and simplicity of means. "He shall feed his flock," Vol. VI, p. 223, is an excellent illustration of this class of aria. Simple effects are sometimes difficult in performance as well as in composition. This aria will not only require a full control of broad tone-quality, but it will demand a decided mastery over shading as well, needing many nuances of power.

Between these in style is the *aria di mezzo carattere,* or medium style, such as Haydn's "With verdure clad," Vol. VIII, p. 764.

The general style of the *aria di portamento* may be found in Mendelssohn's "Jerusalem," Vol. VI, p. 108. This well-known and beautiful solo from "St. Paul" may not demand much added ornament in execution, but the voice part is written in a way that suggests *portamento.* At the word "killest" the effect is plain enough, while passages like "Stonest them" and "unto thee" have the *portamento* structure, although an extra syllable comes just before the final note.

The *aria parlante* was in a more spoken style,

though not actually recitative. Rubinstein's "Asra," Vol. VI, p. 263, may suggest the proper effect, although its oriental and modern flavor is far different from the straightforward style of Handel.

With the more modern songs, especially the German *Lieder,* there will be found a complete freedom of style, and an echo of the spirit of the words, which may change freely. Songs of all character will be found, from the sustained "Still as the night," Vol. VI, p. 135, to the exuberant "Er ist's," Vol. VII, p. 388.

A song like "Still as the night" will demand great power of expression. The tones must be clear and well continued, forming the "rectangle of sound" that Santley mentioned. There must be a fair amount of strength on all the notes, with the broadest and most intense effects reserved for the climax. As there is little contrast in rhythm, there must be much variety in force; and the *messa di voce* may be used at times.

Less sustained on the whole, and more broken into melody, is Lassen's beautiful lyric, "It was a dream," Vol. VIII, p. 802. Expression and shading are fully in place in a song of this sort, but they are aided by the melodic style of the work. Little crescendos for the first and third line of each verse will be in place.

Sometimes the composer gives his own directions for shading. Such marking will be noticed in "The daily question," Vol. VI, p. 234. Here the composer has indicated his contrasts, though he has still left room for little variations of power in the single lines. In general, the same rules apply to singing as to piano expression. A rising phrase is usually *crescendo,* a falling one *diminuendo.* The first line of the song, then, will end rather softer than it began, on the low final notes. Accent is also a guide. Thus the high E in "It was a dream," the highest note in the entire song,

comes on an unaccented part of the measure, and must be taken softly.

In this example, as in many other cases, the words are also a valuable guide, and unimportant words are to be taken softly, while important ones receive accent, as in speaking. Thus in "The daily question," at the end of p. 234, the word "never" gets the emphasis, whereas if it had been an unimportant word, such as "dearest," the accent would have been shifted back to "believe," on the highest note of the phrase. As it is, the composer has carefully given long notes to each syllable of the emphatic word.

In all songs the composer must show some skill of this sort, and make his melodic structure bring the possibilities for emphasis in the right place; and the student may even recite the poem before singing it. The disregard of vocal fitness may cause very ludicrous effects, as Rossini showed in the joke that he perpetrated upon a too insistent Italian manager. When the latter forced Rossini to write an opera in spite of his disinclination, the composer put into the manuscript all sorts of tricks. The score of this work ("I due Bruschini") makes the players tap their lamp-shades and indulge in other strange acts; while comic scenes are interrupted by funeral marches, and *vice versa*. Not the least amusing of the jests was Rossini's setting of a certain part-song in the work; for he purposely brought out the unimportant syllables so cleverly that the selection became a jumble of echoing repetitions.

In piano playing, repeated figures must usually have their speed or force varied, to avoid monotony. This is true also in singing. In such a song as "Twickenham Ferry," Vol. VII, p. 481, where the vocal part is largely made up of short and catchy figures, there is less need for variation than in a slow, expressive song.

Yet even in this there may be a *crescendo* in the second line, leading up to the *F,* and a *diminuendo* in the repetitions at the bottom of the page. The next two lines of the poem have the same musical phrase, and a slight softening in the repetition will not be out of place. A softening at the end of each verse is also correct, and the composer has marked such an effect, with a *rallentando,* in the final ferryman's call.

The slow declamation of "The Asra" is found also in Schubert's "Wanderer," Vol. VII, p. 372. The latter, however, has many contrasts of style, resembling *in petto* the ballads of Loewe, that echo a dramatic story or legend in tones. Just as the vocal *scena* has recitative, smooth *cantilena,* and brilliant display, so these dramatic *Lieder* and ballads are full of the most effective contrasts, which afford the singer a chance to display many styles of vocalism. The first page of "The Wanderer" is practically recitative, of a most striking character. At the words "Ich wandle still" a melodious cavatina seems about to start, but it changes to a more stern and forbidding style after a few bars. The *piu mosso* passage must be made very intense, while the *allegro* starts smoothly as well as more cheerfully, though it grows more intense as it proceeds. The *cavatina* suggestion then returns, with accompanied recitative bringing the close. In a song of this sort, which is intended to be dramatic, the strongest contrasts may be made by the singer.

More quiet, and without abrupt contrasts, are songs of the type of Wolf's "Verborgenheit," Vol. VI, p. 48. A rather *legato* style is needed for this, and a simplicity of effect in which *portamento* or the slightest ornamentation is out of place. In the more animated and passionate phrases before the return of theme, clean-cut attack and accurate pitch must be present, as in all declamatory passages. A song like Jensen's "Oh,

press thy cheek," Vol. VIII, p. 666, is just as effective, but less difficult, because the melody is simple as well as very expressive, and carries the voice along easily except for the last two attacks on E-flat. This work, with words taken from the German, is a good example of the intense style of German song.

Much more powerful, though in about the same intense vein, is Schumann's "Ich grolle nicht," Vol. VII, p. 536. Here, however, the skips and the sustained notes necessitate more effort and a somewhat broader style, even in the soft passages.

Religious songs are usually broad in effect, as may be seen from "Calvary," Vol. VI, p. 74, or "Palm Branches," Vol. VIII, p. 771. Full, sustained tones are needed for this sort of work, and a *legato* style.

Songs of the animated type, like Wolf's "Er ist's," Vol. VII, p. 388, need especially good vocal control. Owing to the speed, it will not be hard for the singer to strike any pitch, and even high notes are easiest to take when merely held passingly. But a special effort must be made to give each note its due prominence, and neither slur it by a hurried rush nor overaccent it in beginning or ending a phrase. This song, like Schumann's "Widmung," Vol. VII, p. 511, has much of its rapidity in the accompaniment, with longer notes for voice than for piano; but it will serve as a fair pretext for giving the above suggestions, which will be of use in very rapid work.

In singing operatic selections, more power and more striking contrasts may be used than are needed in the average song. It is a fact that most opera singers grow used to these strong effects, and cannot come back to the simple style that is needed in many songs, especially those of quiet character. Yet opera, like song, has many varieties.

The operas of Mozart are still performed. After

the strong dramatic effects of Wagner and later composers, the Mozart operas sound very light; but in their own day they were pleasing enough, and Mozart's natural taste led him to write mostly suitable music, even though he did not use the theories of a Gluck. His songs were sometimes dramatic, as may be seen in Sarastro's aria from "The Magic Flute," Vol. VI, p. 207, or the piano arrangement, Vol. I, p. 256.

The school of Rossini, which included Donizetti, Bellini, and others, did not reach a high standard in operatic tragedy (*opera seria*). Italy is now doing great things in opera, but at that time the country justified Von Bülow's sarcastic remark that "Italy was the cradle of music—and remained the cradle." The public demanded brilliant singing, and the composers catered to this taste, no matter how much they outraged dramatic fitness. As a simple example of their disregard for the dramatic situation, the well-known sextet from "Lucia" will serve. A smooth and pretty number in itself, it is set to words that are full of the most terrible happenings, and literally heap one horror on another. To set such words to a fluent and soothing tune shows an utter absence of the sense of dramatic fitness. Yet this school was supreme for many years, and is still enjoyed by those who care merely for singing and are unable to rise to symphonic standards. There was much effective music in these early works, but the plots now show themselves conventional, and their treatment inartistic.

The Italians were much more successful in comedy. Here there were no conventionalities to hamper them, and they gave free rein to their natural vivacity. The result is that such works as "Don Pasquale" or "The Barber of Seville" are found pleasing even to-day. In these, for some unexplained reason, the composers

respected true dramatic fitness, and usually made the music a delightfully comic echo of the words or situation. Donizetti was especially happy in such effects, as may be seen from his song "It is better to laugh," Vol. VII, p. 426. Though not taken from his comic operas, this song shows a graceful lightness that makes it very attractive.

Verdi wrote in the light melodic style at first, but by the middle of the nineteenth century he showed a much stronger individuality than Rossini ever reached, in serious work, except for "William Tell." In Verdi's "Traviata" and "Trovatore" there is much that is very simple, but there is also an element of strength and a perception of dramatic possibilities. The man who could write the "Miserere" in "Trovatore," Vol. VIII, p. 718, or the earlier quartet in "Rigoletto," was unconsciously preparing himself for the triumphs of "Aïda." His breadth of style is illustrated also by "Il balen," Vol. VII, p. 421, while "Ai nostri monti," Vol. VIII, p. 750, is a characteristic bit of melody from the same opera. Somewhat in the same style as Verdi, though more tuneful and less rugged, was Flotow, whose "M' appari," from "Martha," will be found in Vol. VII, p. 406.

Meanwhile, other countries had not been idle. France proceeded from the masterpieces of Gluck to the classical style of Cherubini and Spontini, with Auber's "Masaniello" and Rossini's "William Tell." Then came the dramatic but somewhat theatrical Meyerbeer, one of whose great effects will be found in the well-known "Coronation March," Vol. II, p. 520, and another in the effective Page's Song from "The Huguenots," Vol. I, p. 198. Meyerbeer's career lasted even beyond the production of Gounod's "Faust," which was more natural and appealing in style, though strongly dramatic in many places. (See

"Dio Possente," Vol. VII, p. 410, and "The King of Thule," Vol. VII, p. 468.) Later French successes were "Mignon," by Ambroise Thomas and "Carmen," by Georges Bizet, Vol. IV, p. 986.

Opera in Germany showed no new development (in spite of Beethoven's classical "Fidelio") until the advent of Weber. The latter did not at first rise to his full powers, and the so-called romantic school was not founded until he produced "Der Freischütz," in 1821.

The school took romantic, legendary, or chivalric subjects, and treated them with music of a popular folk-song character. Spohr was practically a member of this school, but Marschner was a truer representative. Others were Kreutzer, Lortzing, Lindpaintner, and Reissiger. An example of the music is found in Weber's "Prayer," Vol. VI, p. 216.

Wagner was much influenced by this school, as well as by the music of Beethoven. But he chose better subjects, and fashioned the legends into beautiful dramas. His literary genius is shown by the fact that the "Meistersinger" libretto is used as a text-book in the German preparatory schools. The song "Dreams," Vol. VIII, p. 652, is a famous work, of somewhat rhapsodical character. The "Swan Song" from "Lohengrin," Vol. VII, p. 414, gives an idea of the melodic recitative that Wagner used in his later works; but for the most part they showed an infinitely richer accompaniment. The Tannhäuser March and the Bridal Procession from "Lohengrin" (Vol. II, p. 468 and Vol. III, p. 571) prove that even in his early works he could paint grand dramatic scenes in tone. In his "Nibelungen Ring" he gives many of these orchestra *scenas*—the entrance of the Gods into Valhalla, the Ride of the Valkyries, the Magic Fire Music, the Forest Rustling, and so on. These were far more advanced in orchestral beauty and

grandeur than anything that went before. One of Wagner's devices was the *divisi* effect. In classical music, a group of the same instruments would take a single note in each orchestral chord; but Wagner divided even the single groups, making the flutes, for instance, and most of the other instruments, play a chord themselves instead of a single note. The result was a greatly increased richness of tone.

In the articles on piano music it was shown that form had a great influence on phrasing, shading, and expression. In a lesser degree, this is true also of singing. The return of theme, when there is such a return, may often be given with greater intensity or more marked effects than on its first appearance. Contrasting sections, too, usually mean contrasted styles.

The single period form may be found in "The Mill in the Valley," Vol. VII, p. 461. "Annie Laurie," Vol. VIII, p. 695, shows the two-period independent form, while "Drink to me only with thine eyes," Vol. VIII, p. 721, is a two-period form with partial return—a very simple example, too, as the first antecedent and consequent are alike. "Jerusalem," Vol. VI, p. 108, is a three-part song-form, with a short episode in the middle and a coda at the end. Wolf's "Verborgenheit," Vol. VI, p. 48, is a three-part form with a longer middle section, almost like a song-form with trio. "The Lost Chord," Vol. VIII, p. 783, is in almost the same shape, ending with an altered consequent.

The rondos are also represented in song, the old *da capo* aria being a clear case of first rondo. "In Sweet September," Vol. VI, p. 1, has the effect of a second rondo. The sonata form is not used in song, but in old music the contrapuntal forms may be found. The old madrigals, motets, and masses were all vocal. A dainty modern bit of counterpoint is found in the duet in

canon by Marzials, Vol. VI, p. 181, entitled "Friendship." In this beautiful piece one voice follows the other with almost absolute accuracy.

The dance may be imitated in song. Handel's well-known "Lascia ch' io pianga," Vol. VII, p. 452, is a sarabande. "Among the Lilies," Vol. VI, p. 160, is a vocal gavotte. "The Minuet," Vol. VIII, p. 572, shows its form by its title, while "Carmeña," Vol. VII, p, 300, is a modern waltz-song.

A distinction is made between the strophe form, with repeated verses, and the art song, which is given practically new music throughout. The latter is the worthier form, as the music may echo the words at every note. When the same words return, as in "Verborgenheit," the same music may be used with them if desired; but generally the art song has no return of theme. A song like "Israfel," Vol. VII, p. 341, is a good example. The strophe form runs the risk of having the music fit only part of the words, some verses being at times in actual contrast to the character of the accompaniment. "The Sands o' Dee," Vol. VIII, p. 759, will illustrate this point. By having expressive phrases for the voice, the composer makes it possible for the singer to vary the effects somewhat in different verses; but such a poem, with its dramatic contrasts, would be best set as an art song.

Most publishers, in advertising songs, give the compass as a guide. But that is sometimes misleading. The true index is the *tessitura,* as it is called, or range in which the chief part of the song lies. Two songs may have the same compass; but if one is mostly low in pitch, with a few high notes taken passingly, it has a low *tessitura.* The other might lie mostly in the upper part of its compass, and demand a different voice altogether.

Albert B. Bach, in "Musical Education and Vocal

Culture," enumerates twelve different kinds of voice, with compass and suitable rôles, as given below.

1. *Basso profundo,* from great E to one-lined E, as Sarastro in Mozart's "Magic Flute."

2. *Basso buffo,* from great F or G to one-lined E, as Leporello in Mozart's "Don Giovanni."

3. Bass-baritone, from great A to one-lined F-sharp, as Don Giovanni in Mozart's "Don Giovanni."

4. Tenor-baritone from great B-flat to one-lined G, as Fra Melitone in Verdi's "La Forza del Destino."

5. *Tenore eroico* (*robusto*), from small C to one-lined B, as Radames in Verdi's "Aïda."

6. Lyric tenor, from small D to two-lined C, as Don Ottavio in Mozart's "Don Giovanni."

7. Contralto, from small F to two-lined E, as Arsace in Rossini's "Semiramide."

8. Mezzo-contralto, from small G to two-lined G, as Romeo in Bellini's "Montecchi e Capuletti."

9. Mezzo-soprano, from small B-flat to two-lined G or A, as Amneris in Verdi's "Aïda."

10. *Soprano sfogato* (dramatic), from one-lined C to three-lined C, as Valentina in Meyerbeer's "Huguenots."

11. *Soprano d' agilita* (*coloratur*), from one-lined E to three-lined E or F, as Amina in Bellini's "La Sonnambula."

12. *Haute-contre,* a rare variety of male voice found in South France, extending half an octave higher than the high tenor.

It will be seen from this that basses are about an octave deeper than contraltos, and tenors about an octave deeper than sopranos. It follows that when a tenor, baritone, or bass sings a song written on the G clef, he sings it an octave deeper than a soprano or contralto would sing it. This downward transpo-

sition for male voices in the G clef is sometimes indicated by printing two clefs together, or by some similar method. In all other cases, and by all other voices, music should be sung at the written pitch.

In closing this somewhat discursive article, it may not be amiss to quote the rules for breathing, as given in full in Bach's "Principles of Singing."

1. Let the singer breathe, as far as possible, just as he would in correct recitation, with one breath covering the words for a single idea whenever possible.
2. Breath should be taken whenever a rest of any size occurs.
3. When the text is interrupted by frequent short rests, as is found in Mozart's "Batti, batti," the singer should make the requisite pauses between notes, but should not take breath until it is necessary.
4. In songs that require frequent breathing, the singer should take some *mezzi respiri*, or intervening breaths, between notes, and avoid making them audible or spasmodic.
5. Breathe at the beginning of a bar that is not preceded by a rest.
6. Breathe on the second and fourth beats in common time, to avoid a mechanical effect.
7. Rule 6 applies also to 2/4 time.
8. In 3/4 or 3/8 time, breathe only before the last beat of the bar.
9. In 6/8 time, breathe after the second or fifth beat.
10. Rule 8 applies also to triplets of eighth-notes.
11. Rule 6 applies to four sixteenth-notes replacing a quarter-note.
12. Breathe before a word that has a note of some length, if a run is joined to the note.
13. In cadenzas such as Rossini or Bellini used, if the singer cannot take the passage in a single breath,

he may shorten the passage until he can handle it in one breath, taking care not to change its character.

14. When no rest is marked, the time for breathing must always be taken from the note before the breath, and never from the note after it.

15. In florid passages, it is best to breathe when a succession of ascending notes is followed by a low one, or a descending series is followed by a high note.

16. Turns must never be separated from their principal note by a breath.

17. Breath may be taken at a comma in the words, or before a preposition introducing a clause.

18. Do not breathe during a *portamento.*

19. Syllables of a word must not be separated by a breath unless such procedure is absolutely necessary.

20. In long passages on one word, as found in the works of Handel, Haydn, or Bach, if the passage cannot be given on one breath it is permissible to take a fresh breath and repeat one or more of the words. Some singers, however, breathe without such repetition.

21. The *furberia del canto,* an Italian mode of breathing in unexpected places, may be employed when desired, or for special effects. Thus a singer may inhale some breath even when his lungs are nearly full, in order to picture suppressed excitement.

With these directions, the singer may be dismissed to the pleasing task of attacking the songs themselves.

VOWELS AND VOCALISES

By Arthur de Guichard

THE Art of Vocalization comprises: Breathing, attack, resonance, intonation, vowel formation, solfeggio, pure legato, messa di voce, portamento, agility, embellishments, enunciation, diction and style.

The first four branches of Singing: Breathing, attack, resonance and intonation, must be mastered before the exercises known as *Vocalises* can be studied. This means that the student must first acquire the art of singing slow tones—separate, long sustained, pure tones—with correct attack, no superfluous breath; exact intonation; the right, sympathetic resonance; using, by turns, every vowel on every note in the compass of the voice, but practising very sparingly the extreme notes, both high and low. To achieve this there must be perfect breath control. One of the chief requirements in attack is the faculty of restraining the breath, so that there shall not be the slightest escape with the note produced; in other words, every minutest particle of breath proceeding from the lungs shall be employed in making a musical sound; any excess causes an impure tone.

Also, the note sounded must be *perfectly steady;* there must be no *tremolo;* it must be as round and even, and as free from any throbbing vibration as a note on a well-tuned piano or from the diapason

of an organ. The presence of a *tremolo* in the voice is a sure indication of faulty breath control, and it is one of the hardest faults to overcome.

Then again, during the period of slow tone study, there should be no attempt at *crescendo* or *diminuendo;* the same degree of intensity must be maintained throughout, say *mezzo-forte* (*mf*). For the student is endeavoring to sing pure tones and, in so doing, to acquire perfect breath control. But, at this stage, he has not acquired it; so that, until he can sing a perfectly steady tone, of equal intensity throughout, there must be no attempt at *crescendo;* it would simply result in an escape of breath and an impure tone. If persisted in, it would be found later that the voice sounds husky, hazy, unprecise, wanting in clearness—in a word, "breathy."

The following scheme of vowel-sounds may be adopted, without, however, employing the initial consonants in singing-practise.

a—mate, mat, far, law;
e—mete, met, her, there;
i—pine, pin;
o—note, not, move;
u—pure, bud, shun;
ou, ow—doubt, cow;
oi, oy—oil, boy;
oo—too, foot.

One other point must be studied before the practice of *vocalises* be taken up. "Point" is altogether a misnomer; it is a subject, a branch of singing, it is the *whole art* of sustained singing and, with the different styles, the whole art of singing: the SCALE.

Having succeeded in singing pure slow tones to different vowels, we must now proceed to blend pure tones and pure vowels into the singing of a pure, slow scale. It looks easy, it sounds easy, but it is really the hardest, the very hardest thing to do in the whole range of the art of singing; and it is to be the life's work of the conscientious artist. It must

be remembered always that the scale must be sung slowly: never faster than M.M. 54, and still slower at first. The quick scale comes under the head of Agility; it is easier to sing from viewpoint of purity of tone, but until this quality has been gained agility only harms both voice and style. To the slow scale will be added the practice of its intervals: second, third, fourth, and so on.

The first object to be gained by the use of those compositions called vocalises is to put into practice, in the singing of airs or "tunes," all that has been learned in the execution of the slow scale, both with regard to purity of tone and purity of vowel, together with perfectly equal quality throughout. Technically expressed, the first object aimed at is to obtain a pure *legato.* Of course, rapid passages will, later, have to be sung with pure *legato;* but, for reasons already given, it must be acquired by and studied in the singing of slow movements. We must not lose sight of the fact that the most difficult music, as well as the most beautiful, alike for voice and solo instruments is a slow melody. Properly executed it shows purity of tone, equality of *timbre,* elasticity of resonance, continuity of steady, sustained sound through changing intervals, absence of slurring or "scooping" to notes, absence of *tremolo,* and employment of perfect breath control.

It has been positively stated that the study of vocalises must begin with slow movements: *grave, largo, larghetto, andante;* and it must be continued until the singer is thoroughly competent to perform slow vocalises with all the attributes mentioned earlier. Let it be fully understood that no agility work is to be attempted until this has been accomplished. Any transgression of this rule will result in an imperfectly trained singer, one of those who wish to "get there

quick," but who find when they have "got" there that their imperfections are too great and too apparent for them to obtain any commendation from competent critics.

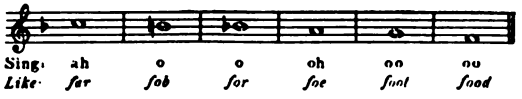
One great want in existing collections of vocalises is a system of changing vowels applied to the airs. All the chief collections are wanting in this respect. The only exception that occurs to me is the Sieber vocalises. But those by Nava, Concone, Panofka, Lamperti, Bordogni, Panseron, Marchesi and others, all of them most admirable specimens of this class of composition, are all wanting in any instruction or suggestion for vowel formation. It may be because the intention is that they should be sung to the Italian *a*. If so, what becomes of the meaning and import of the term "vocalises"? It surely cannot mean just *a*, but all the vowels. What is really needed now is that some good musician, who is also a singer and a teacher, shall make a choice of the best of those now extant and shall adapt to them a series of changing vowels: vowels of *English* quantities and color.

Teacher and student must group their vocalises for themselves. In the first group will be *all* the slow movements. At first they should be sung "straight," without any attempt at swelling the tone, with an even degree of intensity, *mf.*, no louder, and with the employment of changing vowels. When this has been accomplished satisfactorily, the student will practise the *messa di voce* and apply it to the *same slow vocalises*. Finally, the study of *portamento* can be added. In this way, the singer will have attained the most difficult thing in singing: the steady, sympathetic, elastic outpouring of perfect vowels or pure tones. Then, and not until then, should he attempt what is termed the school of agility.

Setting aside the scientific aspect of vowel-forma-

tion for the more practical study of vowel and tone-production, we will begin with the vowel *ah* and practise Ex. 1.

Ex. 1.

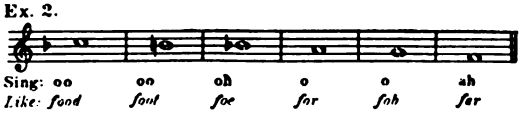


(Note.—Tenors and baritones will sing this an octave lower; basses in the key of E♭.)

For the practise of this exercise the position of mouth and organs is the same as described above. The *only* change that takes place is that the lips are brought forward gradually, by pouting, until they assume their most forward position on the most forward vowel (*oo*). Let the mouth be kept round, and the tongue motionless; greater resonance will thus be obtained.

When this exercise can be sung with absolute certainty of mouth and tongue position, and with perfect

Ex. 2.



freedom and elasticity of lips' movement, Ex. 2 may be practised, commencing with the forward position of the lips. Here, again, the tongue must remain motionless and touching the teeth.

(Note.—Tenors and baritones will sing this an octave lower; basses in the key of E♭.)

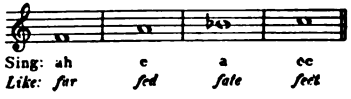
It is seen that for these two exercises the tongue remains motionless, the lips alone moving. In the next series of vowels, however, the tongue will recede in the mouth, *not* because we endeavor to make it do so but, on the contrary, because we cannot help it, except by stiffening it—which must carefully

be avoided. The vowel *ah* will be sung in the natural position as described. For the vowel sound of *fed* it will be noticed that the tongue has receded so that its sides touch the upper molar teeth; continuing, the tongue goes back still farther for the vowel of *fate;* while for the sound of *ee* in *feet* it has risen until it has quite hidden the pharynx.

It is this last mentioned vowel (*ee*) that receives too little attention from our singers, with the result that it is nearly always shrill, thin, without any forward resonance whatever, and always very unpleasant —in the high notes it is particularly noticeable for its disagreeable quality.

In order to counteract the effect of the backward movement of the tongue on the vowel *ee,* practise bringing the lips smartly forward as if about to whistle, but without any rigidity of any kind.

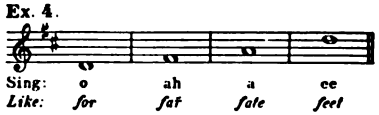
Ex. 3



(Note.—Tenors will sing this an octave lower; mezzo-sopranos, contraltos in the key of C; basses in the key of B♭.)

When this has been satisfactorily accomplished, Ex. 4 may be studied, in order to attain greater proficiency in producing the *a* (of *fate*)[1] and *ee* (of *feet*) sounds, with forward resonance.

Ex. 4.

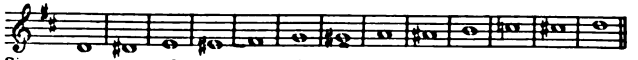


[1] Without the final suggestion of *ee* that goes with our long *a*.—Ed.

(Note.—Tenors will sing this an octave lower; mezzo-sopranos, contraltos and baritones in the key of C; basses in the key of B♭.)

To the vowel sounds that have been acquired by the practice of Ex. 1 and 3, may now be added the remaining sounds: *u* (in *fun*), *er* or *i* (in *fir*), *a* (in *fat*), and *i* (in *fit*). This completes our series of pure or simple vowel sounds. They may be practised to the chromatic scale, taking breath as marked (′) in Ex. 5. Great care must be observed to keep the sound of each vowel pure and simple throughout; there must be no change whatever in the initial sound of each note. For example: the *oh* sound of *foe* must continue as *oh* to the end, and not be changed into *oo* as is so often done (that is, *foh-oo* instead of *foh*).

Ex. 5.



Sing:	oo	oo	oh	o	o	ah	u	er	a	e	a	i	ee
Like:	*food,*	*foot,*	*foe,*	*for,*	*fob,*	*fur,*	*fun,*	*fir,*	*fat,*	*fed,*	*fate,*	*fit,*	*feet.*

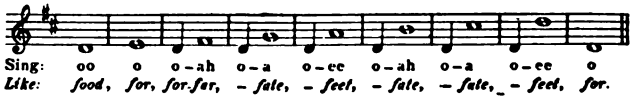
(Note.—Tenors will practise this an octave lower; baritones in the key of C; basses in the key of B♭; mezzo-sopranos and contraltos in the key of C.)

There are ten or more compound vowel sounds, composed of different combinations of the simple vowels. With the compound vowels, one very important thing must be rigorously observed: the initial sound of the vowel must be sustained right through to the end of the note, and only then may the second sound of the vowel be given, as a rapid close. For instance: in *my* the vowel consists of *ah* and long *e*; but in singing, as in speaking, the *ah* fills nearly the entire time, while the *e* is merely given quickly at the close of the sound.

Practise the following exercise in order to acquire

rapid facility of forward lip motion, tongue control, steady breathing, and forward resonance for the vowel *ee*.

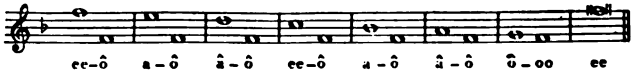
Ex. 6.



(Note.—In all measures after the third, the first note is sung to *o* as in *for*. The keys are to be the same as for Ex. 5.)

Exercise 6 is only a model of what should be practised to acquire perfect vowel-formation when changing from one vowel to another. Other combinations of vowels should be formed upon this model, until every possible variation of vowel change has been mastered, for example:

Ex. 7. Moderato



(Note.—Sopranos to sing as written; mezzo-sopranos in D; contraltos in B♭; tenors in D; baritones in B♭; basses in the F below this.)

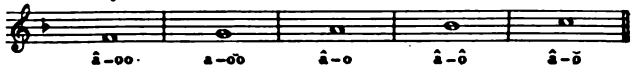
Contraltos, baritones, and basses will find this a most useful exercise for the production of their low notes, provided care be taken to advance the lips *suddenly* for the sound of *o* (*for*), and that the tongue be made to touch the front teeth lightly. Not only will the low tones be produced more easily, but their quality and resonance will be greatly improved. The forward placement of the tongue does away with the hard, guttural sound so common in bass voices, as well as with the hard, xylophonic, and unsympathetic tones emitted by so many contralto voices.

It cannot be too often repeated that the advancing of the lips must be done without undue muscular contortions. The cheeks also help to put the lips forward, as if in pouting. This elastic plasticity, this flexible india-rubber-like property of face and lips is the most valuable asset in diction of both singer and speaker. The more we speak and sing "on the lips," the clearer and more precise will be our diction, and the greater the resonance and carrying power of the voice. Students and teachers cannot attach too much importance to this great desideratum in the most practical feature of vowel-formation, therefore, of speech and song.

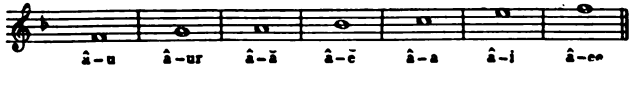
For the vowels of *food, foot, foe, for,* and *fob,* the lips gradually recede from their forward position until they rest lightly against the teeth. For the vowel in *far,* as well as the preceding ones, the tongue stays against the teeth. For the vowels of *fun, fir, fat, fed, fit,* and *feet,* the tongue gradually recedes from the front teeth.

Keeping well within the middle octave of his or her compass, the student should now form combinations of vowels, two vowels to one note, then three and four to one note, taking care that there be no change whatever in the timbre or quality of the note.

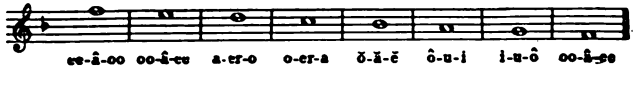
Ex. 8. Slowly.



Ex. 9. Slowly.



Ex. 10. Slowly



Having achieved this satisfactorily, practise other combinations by taking other vowels for the initial sounds, starting in order from *ah* and taking first the open vowels, with forward lips, and then the closed vowels, as initial sounds. In this way the student will not only have acquired complete mastery over the formation of the simple vowels, but he will have prepared the way for the correct production of the compound vowels. The latter consist of such sounds as are found in words like *few, my, fight, bough, boy, tier, fair, mate, poor, pure, sour,* and *fire.* As stated above, the first simple sound of a compound vowel is held, and the second sound merely added quickly at the end.

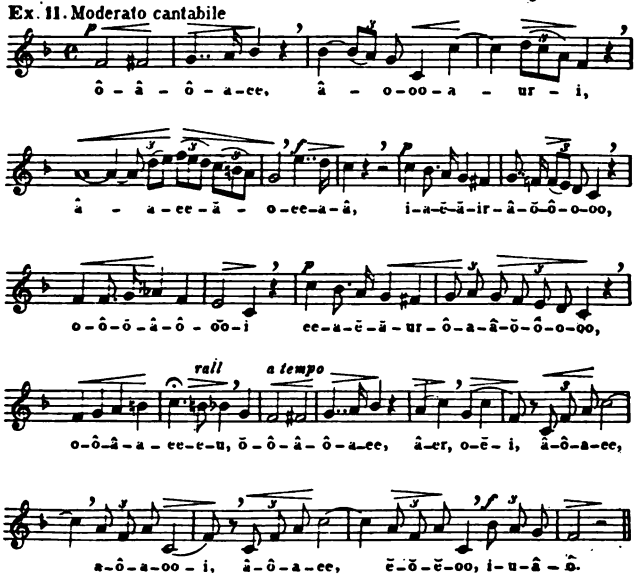
Longer and more diversified exercises may now be studied (see Ex. 11). For their use very little remains to be said. In Exs. 7, 8, 9 and 10 there must be no slurring, no scooping between notes, nor must there be any abrupt cutting off of the sound. The changes of vowel must be made so that they glide into each other, without the least change or variation in the quality of the note—this is the chief point to be observed.

In Ex. 11, the phrases are indicated by the punctuation, or by the rests, or by the breath marks (′). It should be remembered that whenever a pause occurs it usually means something more than just to hold the straight note; something should be done with it, according to the sentiment of the music, or of the words, if there are any. It should be an occasion for the *messa di voce,* or for a *crescendo* ending abruptly with a *forte,* or for a *diminuendo* dying away to a perfect *pianissimo.* As a general rule, in vocalises and other technical exercises, a *crescendo* is indicated for ascending passages, and a *diminuendo* in descending; they do not necessarily indicate that the

phrase is to be sung louder or softer, but they call attention to the fact that more breath pressure is required for ascending passages and *vice versa.*

J. CONCONE

Ex. 11. Moderato cantabile



To recapitulate very briefly:

Avoid the tremolo and the shock of the glottis as you would the plague. Let your breath do all the work of attack and support of tone, *without any muscular let or hindrance anywhere.* Breathe from the diaphragm and lower ribs and let them do their own work in attack, support your tones by keeping your upper chest up and out (without imparting any stiffness to the larynx). Let there be no stiffness or rigidity of any kind above the collar-bones. Learn to whisper and to speak your vowels upon your lips, before you

begin to sing them. Practise all the slow movement vocalises in a similar style to Exs. 11 and 12 until you are perfect in correct vowel plus pure tone production, before you attempt agility vocalises.

USES: TO ACQUIRE

Breath management in entire phrases.

Perfection of attack.

Perfection of tone throughout a series of changing tones.

Slow scales to changing vowels.

Study of musical phrasing, assisted by vowels only.

Absolute accuracy of English vowel-formation.

Sustained purity of tones plus correct vowel sounds.

Pure *legato* throughout series of changing vowels to different notes, the tones pure and the vowels true. Pure resonance with correct vowel-formation.

Correct use of resonators during changing pitch and vowels.

Messa di voce, portamento and use of ornaments (style).

Easy position of neck, lips, face and vocal organs.

Facial mobility.

Open throat and breath economy.

Perfection of phrase-finish.

ABUSES: TO AVOID

The detestable tremolo.

The harmful shock of the glottis.

Breathiness.

Practising rapid scales and agility exercises, before purity of tones and correct vowel emission on changing notes have been acquired.

Taking breath in a phrase.

Humming with held throat.

Singing always to the Italian *â*.

Trying to compromise with the pure English vowel sounds, in an endeavor to reduce them to "near-by" Italian equivalents.

Modifying or altering vowel sounds to facilitate production of notes.

Unnecessary tongue movement.

Wrong formation of closed vowels (particularly *ee*).

Beginning use of messa di voce and portamento before having complete breath control.

Craning of neck, stiffness of lips, anxious face, tension of vocal organs.

Fixed smile with side-drawn lips.

Rigid larynx and squeezed breath.

Closing mouth (sounds like a *p*) or making an effort with larynx to finish a vowel sound.

(Note.—Ex. 11 will be sung by soprano in G; mezzo-soprano and tenor in F; baritone in E♭; contralto in D; and bass in C.)

A MILLION STARTS ON "AH"

By William Shakespeare

IN this article I propose to put before my readers as clearly as I can some of the points which are apparently simple, though in reality difficult, connected with the art of singing.

A thing may not be easy because it is simple, for it may be very difficult and yet *seem* quite simple; indeed, the triumph of Art is to do something difficult in such a way as to make it *appear* simple. *"Summa ars est celare artem"*—The greatest art is in its concealment.

Many years ago I knew an excellent professor of the pianoforte who spent much time in showing his pupils how to hold the hand over the keys, and how to place each finger exactly on the right spot, so as to get the greatest power with the greatest litheness. After carefully placing each finger so as to strike the key with the cushion or fleshy part, and after making the pupil lift up each finger again and again and repeat the notes in the same correct manner, he would say: "Now go home and play millions of notes in the way I have just shown you."

In my own teaching I have found so much good resulting from the habit of practising how to start each note exactly in the centre of the sound intended, that I have called this the practice of "the Starts";

as all of my pupils have benefited by this method, I was not surprised when one of them wrote me lately: "I recall your famous expression—'Now go and practise a million starts on *'Ah.'*"

Just as in many cases, after years of faulty practice, the would-be pianist finds he must retrace his steps and try to discover a better way of striking the notes, that he may acquire beauty of tone as well as force of finger, so, precisely through a similar error, many excellent and talented students of the voice, after months or years of mistaken paths of study, find themselves compelled to retrace their steps in the endeavor to discover some better way of "starting" the notes, this being but another expression for the "production of the voice" or "tone-building."

Holding, as I do, the opinion that the best proof of a right "voice production" is *the power of emitting the note in the very centre of the sound intended,* the practice of this much-desired result should be considered as secondary only in importance to the acquirement of a right breath-control. Indeed, there are but two foundations on which rest the whole of the art of singing. Firstly: How to take in sufficient breath in an inaudible and imperceptible manner—how to fill one's self with air without tempestuous sighings and without raising the shoulders—or balancing and controlling the outward pressure of the breath by long studies of the practice of silently warming the finger for half a minute at a time; and secondly, the study of how to start any note of the voice, so that the result is a full sound in the very centre of the tone intended.

I think I hear my reader deprecate the necessity for any particular study of this nature: he feels that *he does start his first sound* in the very centre of the note. Let it be conceded that a rigid way of pro-

ducing the note does really interfere in some way with the action of the vocal cords. Every thinking person must have noticed the scoopings up to the notes and the sense of fixedness that is conveyed to the hearer by a faulty production of the voice. We must assume, then, that the student often scoops *up* to a note without his being personally aware of it. The rigid state of his body during singing hinders his sense of hearing, as it also undoubtedly does his sense of seeing. He *thought* he commenced in the centre of the note, *but if this note was not clear, or if it was accompanied by a feeling of constriction at the throat,* he was mistaken.

It may be of interest here to inquire, *Why* do we rigidly hold the instrument and *where* do we hold?

In order to assist us in thinking simply about the "voice," let us start with the idea that it merely consists of four elements: (1) The breath, which supplies the energy; (2) the vocal cords, which, by acting in different ways, produce the tone and bring about the register changes; (3) the spaces above and behind the tongue which, through the changes in the position of the tongue, the soft palate, and the lips, bring about the tone and the pronunciation; (4) the lips, face, and eyes, the changes of which convey the expression to the voice.

In my "Art of Singing," Part I, page 24, I have suggested an experiment which is intended to show that the tongue and throat-space, the soft palate, lips, and face should act independently of the muscles which place the voice by holding the larynx over the breath. When the note is naturally produced the tongue and jaw become unconscious, but *the instant we try to sing bigger—louder—or stronger than our experience warrants,* we are compelled to wrongly use the tongue, jaw, and throat to place the note, which is, under these

conditions, *unnaturally produced.* It is this very state of rigidity at the tongue, jaw, and throat, which hinders not only the pronunciation and the tone, but also the expression of the voice.

However, we need not trouble so much about the expression, or the tone, or the pronunciation, for all these qualities would reveal themselves unconsciously and naturally—harmoniously and independently—if we only knew *how to float the voice upon the breath* so as to produce the note with the muscles, which, as we have already said, do not implicate the tongue itself, nor the jaw, nor the throat, nor the movement of the face.

The student inquires, "How am I to know when I am producing a note which is natural to my voice?" The answer is: "When the sound emitted is full and commences exactly in the centre of the tone intended."

Supposing that I try to produce a *bigger* note than is natural to my voice? Then the breath pressure necessary to this badly produced note, being greater than the breath pressure you can control with the throat open, you will have to fix the tongue and close the throat. Does the open throat demand that I control my breath? A control of the breath, *like warming an object outside the mouth, is certainly necessary,* if you sing rightly. The old masters held that "the art of singing creates the necessity for a school of respiration." If I sing a bad note, what happens? The throat is closed by the tongue being drawn back and hunched up; the jaw is fixed; you cannot sing a right "Ah" at all; the high notes are felt hooting, as it were, on the forehead, and the breath is felt pressing outward, unlike the warming sensation, as of breathing on the finger, before referred to.

How does the rightly produced note feel? The sound is emitted in fulness, exactly on the pitch in-

tended; there is no "scooping"—no "fogginess"—no "cobwebs"—no sensation of the existence of a throat, or of a tongue, or lips, or face.

If a good note leaves the face undisturbed, would it not be well to sing before a looking-glass and watch if the eye becomes fixed or the natural expression distorted?

Certainly, it is a good way to practise, but we must always endeavor to start the note in the very centre.

Why is this a proof of excellence? One never perceives that the student makes the mistake of starting the notes *higher* than was intended, so that he *scoops down* to it. This fact suggests that he does not err by commencing the note too small, but that the scooping up is the sign that he commenced a bigger note than he should have done. The error revealed itself by its being started on a lower tone, and by its being then scooped up to the note intended.

With a correct emission in the centre of the note, would it not sometimes happen that notwithstanding my best endeavor to sing "Ah" I find myself producing some distortion of the vowel sound? How could the "Ah" ever be distorted if the note is rightly produced, for under this condition the tongue acts independently and springs immediately into the right position, whether for "Ah" or for any other vowel.

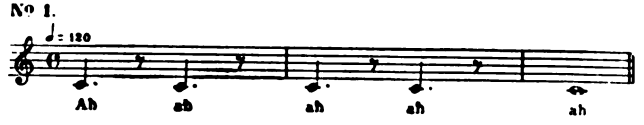
Would the practise of starting in the centre of the note produce chest voice? Certainly, if the chest register is that natural to the note. If it were not natural to the voice the medium register or the head register would spring into action, according to the kind of voice possessed by the student.

The result, then, of singing a note rightly is that we are compelled to control the breath or to become breathless; the note is clear, full, exactly the tune intended; there is no hesitation in the pronunciation

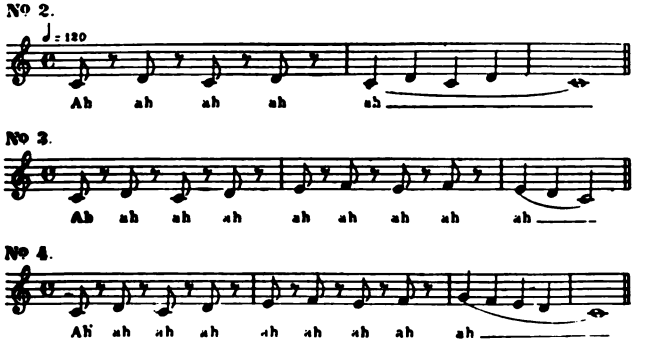
of the vowels and consonants; the facial expression, which is natural or assumed by the singer, is conveyed by the sound of the voice. A badly produced note is either throaty, nasal, hooting in quality, or silly in expression.

What is this exercise of starts? How shall I practise it? And what range of voice should I use?

Take about an octave in the middle of the voice. In the case of a bass, A to B. A baritone, B♭ to D. A tenor, D to E. A contralto, A to C. A mezzo-soprano, B♭ to F. A soprano, C to F. This would give a little more than an octave to each voice. The exercise suggested in my "Art of Singing," Part I, page 60, is:



If with the same breath staccato notes are sung with the throat really as open as is necessary for a pure



"Ah," the act of starting the notes in the very centre of the sound intended compels a right production of

the voice and also compels the student to attempt a right control over the breath. Let each note be accompanied by a mental endeavor to exceed the previous one in the sensation of looseness of the jaw, tongue, and throat.

The above exercises may be succeeded by others, developing gradually an extension of compass and duration, according to the taste and discretion of the student.

Let the student remember that the quality of every note must be clear, full, round, and steady; and on this basis, by preparing the breath noiselessly and imperceptibly and by commencing every note in the very centre of the sound intended, he may now proceed to practise a million starts on "Ah."

SINGING PRACTICE

By Arthur Elson

IN the article on Singing, some points about practice were given, in connection with methods, registers, vocal physiology, and other subjects. It will be convenient, however, to give a summary of these and other practice points in a special section, such as the present brief article.

What shall the beginner do to learn to sing?

In general, let him eat and drink temperately, and live a healthy life in the fresh air as much as possible.

He should make it a practice to draw deep breaths in ordinary breathing, to develop the chest power and the diaphragm.

Three or four times a day, not necessarily in connection with the singing exercises, he should indulge in the breathing exercises—holding the lungs full after inhaling, holding them empty after exhaling, taking a series of deep breaths, and practising the quick intake of air that will be needed between notes in singing. These exercises should not be taken in such a way as to tire the chest, but should be punctuated by little pauses for rest, in which the chest may be allowed to breathe naturally.

An arrangement of such exercises might be as follows: Inhale a full breath slowly with hands on

hips; then exhale fully without hurrying the process; keep the top of the chest fixed, and let the breathing be from the lower ribs and diaphragm; and repeat, with half-second pauses, until four breaths have been made. Rest for half a minute. Inhale deeply, and hold the breath from five to ten seconds, or as long as it can be held without great effort. Release the breath, and breathe normally until all sense of effort is gone. Then exhale and hold the lungs in their contracted state for a few seconds, stopping before much effort is demanded. Pause again, as before, breathing normally. Hold the breath inhaled and exhaled three times each. Rest again. All this is done standing. Now sit down, lean forward until the face is nearly at the knees, and take half a dozen deep breaths with the back thus stretched, being sure to breathe with the lower part of the lungs and keep the upper chest unmoved. Rest again. Then stand and practice the "catch-breath," with a quick inhalation. The lower ribs are raised, the back of the diaphragm lowered a little as in the breaths taken leaning forward, the upper chest is not distended, and the abdomen not thrown forward below the belt. With pauses of a few ordinary breaths, repeat five or six times. Finish by taking deep breaths with the hands on the hips, as at first.

Singing exercises may be begun by running up and down through the scale degrees of a fifth. Start on a low note in the voice, run up and down twice, and finish on the low note. Repeat this on successively higher semitones, blending the head quality with the chest quality as the pitch rises. Continue as high as the voice can go comfortably without a break, and then repeat on successively lower semitones until the lower limit is reached. Use the vowel "ah" at first, until clear and even tones of good quality are mas-

tered. Let the tones have a slight nasal quality. When this goes smoothly, take also some other vowels,—"awe," "oh," "oo," and long "e."

The voice will develop by the use of this exercise alone, but others may be added at once with good results; so the student may include the octave attack with descending scale, and the exercise in thirds. In the latter he must be sure to keep the pitch accurate. If there is any trouble in this, the exercise may be postponed until the other two have given the voice sufficient fluency. The same is true of the other exercises given in this volume in the article on Singing. They will provide the necessary training on intervals and other points, but they should not be started too soon, or given without full control of pitch and tone-quality. Many teachers make the error of giving the *messa di voce* too soon. It is not feasible to fix a time-limit, as individual voices vary in their susceptibility to training; but it will do no harm if only the first two exercises mentioned are practised for several months. In singing these, there must be full attention and conscious work, so that the voice actually sings each note, instead of dragging its way through an upward or downward passage, a fault too frequently met with.

Vocalises are to be treated in the same way as exercises. The teacher, who gives a weekly lesson, usually thinks he must lend variety by beginning a new vocalise each week. This is often practicable, but if the student is limited to a single set, he may sometimes need more than a week before proceeding to a new vocalise. He should not take the new one until the old one has been thoroughly mastered. If he feels that he must have something new, he may take a vocalise of the same sort from another set. Usually the first vocalises will be devoted to holding

long notes, while the exercises are more for rapidity and fluency, as well as general control of the voice or extension of compass. The last point should not be hurried by straining at high or low notes. Regular practice in tone production at medium pitch will gradually enable the student to extend his range without undue effort.

Sometimes the teacher lets the pupil start in on songs; but that is not advisable. One may repeat the story of Farinelli, who, it is said, was kept on exercises for years. His frequent inquiries, "When may I sing?" were met with the reply, "Not yet"; but after three years the teacher answered, "You are now the greatest singer in Italy."

The earnest student may practise four times a day, taking not more than fifteen minutes each time. The exercises on the notes of the fifth and the descending scale after the octave attack may be given fully half the time, and should come first. The remainder of each fifteen-minute period may be divided between vocalises and songs, when they are taken up. If these are short, three or four minutes may be given to each; but it is sometimes advisable to take the vocalise alone in the first and third period, and the song in the second and fourth. The time should be chosen so that the singing will not come just before a meal, or within an hour and a half after eating.

Exercises are now thoroughly systematized, and vocalises arranged in sets by the best teachers. Songs, however, are generally found in collections that have no reference to progressive difficulty. The teacher has sufficient knowledge of a wide repertoire to guide the student properly in the matter of choosing songs. But if the student wishes to begin or continue alone, he is left to his own resources. A question from him will usually win some advice from his

teacher or other musical friends, and very likely a list of suitable songs. But there are some who may not be able to obtain even this aid, and for these a few remarks are added here, with examples from the songs in "The World's Best Music."

Just as small intervals come before large ones in the exercises, so fluent and smooth songs must come before those involving difficult skips. A song, however, needs a melodic outline that is not sought in exercises, so it is rarely possible to find any song that does not contain some skips. Cornelius wrote his song, "Ein Ton," Vol. VII, p. 350, on a single note for the voice, but here of course the difficulty of putting into it the requisite expression places it wholly beyond the beginner's ability. In general, the latter will do well to start on something that has the simplicity found in the easier folk-songs. Such songs as "The Mill in the Valley," Vol. VII, p. 461, "Drink to me only with thine eyes," Vol. VIII, p. 721, or "My Old Kentucky Home," Vol. VIII, p. 586, show a fluent style and a comparative absence of skips that make them very practicable for young students.

It is not always true that the simplest of melodies demand the simplest interpretation. The words are sometimes a guide in this matter, and if simple and straightforward subjects are taken, without any excess of intensity, the beginner will not be overtaxed. Such well-known numbers as "Love's Old Sweet Song," Vol. VIII, p. 638, or "When the Lights are Low," Vol. VI, p. 39, will show the quiet style and direct simplicity of effect that is desired. These are attractive enough, without demanding any excess of intensity or dramatic force or even vocal power. Such songs as these may come very early in the student's list.

The whole range of folk-songs will afford the be-

ginner much material, extending from such smooth songs as "Mary of Argyle," Vol. VI, p. 6, to the more dramatic style of "The Minstrel Boy," Vol. VIII, p. 631. National songs are often difficult enough, our "Star-Spangled Banner," Vol. VIII, p. 590, and "The Watch on the Rhine," Vol. VIII, p. 596, being made rather unsingable by their large intervals; but the "Austrian National Hymn," Vol. VIII, p. 618, will show that here, too, effective numbers may be found for the younger pupils.

If the student is to begin with songs demanding a minimum of dynamic expression, he will soon find another class at his disposal—the narrative song, in which the interest of the story hinges specially on the words, and the music is to some extent merely accessory. We may assume that the pupil who intends to use this work for guidance has already noticed and practised the exercises in De Guichard's article on "The Singing of Words." He will then be ready to attempt such songs as "My Lady's Bower," Vol. VII, p. 518, or "In the Chimney Corner," Vol. VI, p. 18, in which the words give the definite picture, while the music is merely lyrical in character. Songs of this class may vary considerably. Some will need a comparatively quiet treatment, while others, like "The Anchor's Weighed," Vol. VI, p. 127, or "The Midshipmite," Vol. VI, p. 123, will prove stronger or more dramatic. These generally need a hearty, animated style that will not demand too much of the beginner. Great expression on sustained tones is not yet wanted, and probably not yet mastered.

Quick songs of lighter character may also come gradually into the repertoire. It is always easier to sing quickly than slowly, so a light, rapid melody may soon be made to go with some grace and spirit. Here the notes and words are to be made clear, and not

blurred in any way, and accents and shading carefully respected. Such a song as Donizetti's "It is better to laugh," Vol. VII, p. 426, will show the possibilities of this style, while Molloy's "Kerry Dance," Vol. VI, p. 60, is scarcely less lively.

As vocal strength develops, the broader style of songs may be taken up. Here some expression is needed in combination with power, and a gradual control of sustained notes. Sullivan's "Lost Chord," Vol. VIII, p. 783, is an example, or "Palm Branches," Vol. VIII, p. 771. The Gounod-Bach "Ave Maria," Vol. VII, p. 337, demands especially well-sustained effects, while "Still as the Night," Vol. VI, p. 135, is almost wholly made up of holding notes. Songs of this sort may well be postponed until sustained tones have become almost second nature to the student. "The World's Best Music" contains other songs of the various classes here mentioned, which the student may find for himself, those mentioned here serving merely as illustrations of the various points treated.

With control of pitch may come the practice of modulatory songs, such as Schubert's "Serenade," Vol. VIII, p. 646, or "Die Nacht," by Strauss, Vol. VII, p. 475. If the student is in search of musical beauty, he will certainly find it in the Strauss songs, which should be included in every good private collection of music.

The student should delay as long as possible the study of really advanced dramatic songs. The chief quality needed in these is of course expressive power, but this should be supplemented by an amount of vocal control that is ample for the occasion. It is all very well to obtain effects; but if they are managed without due control, the result is apt to be spasmodic, besides varying from one performance to the next. Some songs, too, are deceptive, and need much

more control than is apparent at first. Such a one, for instance, is the "Sapphic Ode" of Brahms, Vol. VII, p. 369, which demands an amount of repressed intensity far beyond the beginner. "The Asra," Vol. VI, p. 263, is another song that seems to flow along fairly easily, but will be well rendered only by a singer who has full control of expression. The spirited Schumann songs ("Widmung," Vol. VII, p. 511, and "Ich grolle nicht," Vol. VII, p. 536) demand much more than the mere ability to strike the notes with due force, and in these only the advanced student can avoid the spasmodic effect mentioned above. Control of many styles is needed for these songs, or for such a striking tone-picture as Schubert's "Wanderer," Vol. VII, p. 372.

The ornate style of older days, shown in "Ev'ry Valley," from Handel's "Messiah," Vol. VI, p. 87, is a matter for still more advanced work. When the student reaches such arias he will be well along, and hardly in need of the simple advice which has been suggested here for beginners. The latter, however, will find that progressive work in songs, as well as in exercises and vocalises, will bring about much better results than can possibly be obtained by choosing them at random.

ACCOMPANIMENT

By Arthur Elson

THE accompanist must first of all have an adequate technical training in order to excel in his branch of the tonal art. This technical ability is now fairly widespread, and the settings of Schubert, Brahms, Loewe, and modern songs of the Strauss or Wolf type, are to-day handled with ease.

Another necessary faculty, but one less frequently found, is that of being able to transpose. This must often be done, and sometimes at the last moment, without any preparation. A singer may find it advisable to avoid certain high notes, or he may need to change the key of some encore to bring it in his best voice. The good accompanist must be ready for these emergencies.

If the transposition is merely one involving a chromatic semitone, then the accompanist will find it easy to make a mental substitution of the new signature for the old. In transposing from A to A-flat, for instance, one may simply imagine four flats in the signature, in place of the three sharps. One will have to be careful about passing accidentals, but it should not be too hard to read a natural instead of a sharp, a flat instead of a natural, and a double flat instead of a single one. If the song contains few modulations, this will prove fairly simple.

Transposition by a tone or larger intervals is a harder matter, and demands a harmonic knowledge of the song-structure. Confidence and success in this matter must come from practice as well as harmonic ability, and such an accomplishment is often more remarkable than that of the much-applauded singer.

If the accompanist is familiar with the use of the old C-clefs, he will find that their use, in an imaginary fashion, will help him in his transposition. Thus the soprano clef places middle C on the first line of the staff, the alto brings it on the third line, and the tenor on the fourth. If a song is to be transposed a tone upward, the alto clef may be imagined, with the proper changes in signature (two more sharps or two less flats), and the notes read in unchanged position, but with the new clef substituted in imagination for the G-clef as printed. This would also involve the playing of the notes an octave higher than they would actually sound in the alto clef. Similarly, if a song is to be transposed a tone downward, the tenor clef may be imagined on the staff in place of the G-clef, and the notes played an octave higher than the new clef would demand, as before. Similar substitutions must be made for the bass clef. These substitutions aid only those who are familiar with the old clefs, so it is better to know the song harmonically, and play it in its new key by familiarity with its structure.

The two points mentioned, good technique and ability to transpose, are necessary; but more than these is demanded to make an artistic accompanist. In the first place, he must understand how to follow the singer and subordinate himself to the latter's wishes, in any slight fluctuations of *tempo* and other matters. Then he must know how best to make the accompaniment support the singer. An expressionless *piano* or *pianissimo* does not increase the effect made by the

singer, and may actually injure that effect. As a painter does not always limit himself to dull backgrounds, but sometimes uses brighter, or even brilliant, colors, so the accompanist must often use fairly strong effects. A clear and definite harmonic foundation, with a well-marked fundamental bass, is an absolute necessity. At least, so says the famous teacher, Carl Reinecke, in his "Aphorisms on Accompaniment," from which some of these directions are taken.

As an example of a simple style of accompaniment, Reinecke suggests that of Mendelssohn's "On Wings of Song," Vol. VII, p. 320.[1] In the beginning, it is important for the accompanist to play the ascending *arpeggio* in a smoothly gliding manner, so that the change of hands will not cause any noticeable break; but there should still be enough soft fulness to form a good basis for the support of the voice. A changeless, unbroken *pianissimo* will grow to sound like a mere murmur, with no effect except to make its hearers nervous; while on the other hand a too continuous loudness has a coarse effect. Therefore the player must seek to vary his work, even though the composer may not have given any definite directions for him to do so. He may look for spots where a soft accompaniment should be strengthened and brought out more boldly. These will occur where the voice part reaches its higher range, usually demanding increased power from the singer; but it is also necessary to look for guidance from the words, and avoid conflicting with the sense of the poetry. The accompanist, therefore, has several tasks; he must not only watch the vocal part, which he has to follow and support faithfully, but he must also keep an eye on the words that are

[1] Volume and page number refer to the "World's Best Music."

coming, and echo their meaning if possible. Thus in a strophe song, with different verses repeated to the same music, the accompanist must vary the music as much as possible on repetition, to fit the altered spirit of the new words.

This brings us back to the Mendelssohn song mentioned above. For the words "heimlich erzählen die Rosen," in the second verse, Reinecke suggests the very softest possible *pianissimo,* which involves beginning the second verse with a fair amount of power for the sake of the ensuing contrast. At the recurrence of the phrase "und in der Ferne rauschen des heil'gen Stromes Well'n," a clear, though not excessive, accentuation of the low notes in the left hand is certainly in place, and in measures 6 and 4 before the end the E-flat in the right hand must be made distinctly expressive.

Reinecke gives other illustrations, especially from Loewe's impressive ballads, which abound in dramatic effects. But it has seemed better to use here for illustration some of the selections found in the song volumes of "The World's Best Music," instead of repeating his references to Schumann and Loewe songs in separate editions.

The simplest style of accompaniment, as regards technique, is usually found in the folk-song. But it must not be assumed that such songs offer little or no chance for expression. They are sung with an artless simplicity, and an absence of the overswollen effects of opera, but there is still room in them for a most telling utterance of emotion, or even pathos. Take as an example Stanford's arrangement of "The Little Red Lark," Vol. VII, p. 543. Here, as in many cases, we find a prelude and postlude for piano alone. In such a situation the accompanist is of course allowed to make the most of his chances for expression,

and the same is true of any interlude. Here, naturally, he is to be guided by the sense of preceding or following words as well as the rules for expressive piano playing. In this case the prelude is short, merely establishing the rhythm in one bar and echoing it in the next. In the first period of the song the two rising climaxes of the voice will of course need a slight increase in piano force also; and if the singer chooses to hold the F in either case (probably more noticeably in the second one, bar 8) the pianist must also indulge in a hold. A stronger style comes with "But till thou'rt risen," with well-marked chords following; after which the partial return (with the F here perhaps held very noticeably) brings back the first style, but may be taken more slowly for emphasis. The words of the second verse prevent the singer from holding the F in all three of the cases mentioned. The postlude, it will be seen, is "linked on"; that is, it begins with the last note in the voice, and not after it. The opening measure is here repeated, and should have some force, to let the echo in the next bar (a tone lower) sound lighter, and then permit the following cadence to die away to still softer notes.

Much of the early music is quite direct in style, as well as very rhythmic. "The Lass with the Delicate Air," Vol. VII, p. 505, will serve as an example. Even here there will be occasional *nuances,* such as the *espressivo* passage on p. 506.

Religious songs often demand a broad style, both in the voice and in the accompaniment. "Calvary," Vol. VI, p. 74, will serve as an example. In this the composer has marked the shading faithfully, and the accompanist has only to follow directions. Of course he will note that the prelude ends with the first chord in the fourth full measure, after which the accompaniment chords are foreshadowed more softly. In

the rhythmic structure of repeated chords, the chief variation will come in dynamic force, although slight retards and accelerations may be made noticeable also. The retard may be used effectively as marked, before the refrain begins. This refrain works up to a climax, so the words "O lay down thy burden" should be stronger than the preceding "Rest, rest to the weary," although marked the same.

Another example of repeated chords is found in Schubert's "Who is Sylvia?" Vol. VIII, p. 724. Here the prelude and postlude are the same, and should be played with clearness in the chords and crisp effect in the left-hand notes. In the second singing measure, the sharp must be made quite clear, as it leads to the harmonic change in the next measure. The left-hand notes must be duly prominent, as they make a contrapuntal contrast to the voice part. In the whole-measure rest after the second and fourth lines of the words, the left hand echoes the voice, and must of course show more power, even if the right hand has only a little increase in force. The postlude is linked on. It may be noted in passing that this is a single-period form, with extended consequent. The first line of the words goes softly, as marked; the second must be *crescendo;* the third may be fairly soft, with the fourth again slightly *crescendo,* and the climax increasing to the end.

Another song of decided contrapuntal effect is "Still as the Night," Vol. VI, p. 135. Here the voice has sustained notes, while the upper part of the accompaniment keeps up a running fire of quarter notes. These should be medium in speed, quick enough to prevent the voice from having to hold its notes too long, and slow enough to be broad and majestic in effect. The accents and retards ("zögernd") are duly marked, and accompanist as well as singer may follow

them, remembering that prelude, interlude, and postlude are to be made prominent here.

Wolf's "Verborgenheit," Vol. VI, p. 48, presents a contrast between broken chords and repeated chords, the latter giving the more agitated effect. In the first section, as in its return later on, the right hand bears the brunt of the work. Its flowing progressions must be made clear although soft, for they create the harmonic scheme, and blend the chords into one another by suspensions and passing notes. The upper part of the right-hand work forms a melody in itself, and this must be carried along expressively to contrast with the voice as well as to support it. This melody, which is anticipated in the prelude, has its expression, as shown by the dynamic marks. The middle section, too, has clear directions, which is too seldom the case with accompaniments.

Another example of intensity in a quiet accompaniment is found in the "Sapphic Ode" of Brahms, Vol. VII, p. 369. Here there is a little swell at "night" in the first line of the poem, with a fair emphasis to start the second line ("Sweeter"), followed by a shading off again. Then the composer's marks begin. As the structure of the accompaniment keeps unchanged throughout, and consists always of a syncopation between left and right hands, some variety will be in place whenever possible; but the repressed intensity of the harmonies obviates the need for any spasmodic attempts at overshading. The picture is painted within a small range of contrast from its lights to its shadows. Still, some of the *crescendos* and *diminuendos* may be made more marked than others, as in the next-to-the-last full measure of each verse. The interlude and short postlude call for a maximum of feeling and expression.

More modulatory in character is "The Night," by

Strauss, Vol. VII, p. 475. The Strauss songs are always gems of expression, his changing harmonies striking the ear with all the charm that the iridescent sparkle of a jewel displays to the eye. It is therefore the accompanist's task to give due prominence to these shifting harmonies, and mark a radical change by sufficient power to make it impress itself on the hearer. In "Die Nacht" the dynamic scheme is soft, but the modulations must never be allowed to become too faint for clean-cut effect. All through the second line, the change of harmony on the second beat of each bar must be given due prominence. The measure of interlude in line 3 must not be too soft, as it establishes the key again for the second verse. Here there is a little vocal climax on "Farben," beginning p. 476, which the accompanist may follow slightly. The left hand must have some prominence after "Stroms," its figure echoing the preceding melody of the voice. The interlude after "Gold" also echoes the vocal part. The last page, of course, is taken with more and more force, to support the voice in its *crescendo* on sustained notes.

In "Thine eyes so blue and tender," Vol. VIII, p. 696, we have the reverse of the effect of "Verborgenheit." Here repeated chords, taken softly and not too fast, form the quieter section of the song, while the more agitated part is set to broken chords; but the latter are twice as quick as the former, and are therefore more stirring. The character of the music, too, has its effect. The left hand here follows the voice, at first, and should swell on "tender," "splendor," etc. The use of the pedal, as called for here, is not very common in songs. A *legato* style is generally sufficient, and in powerful passages the voice does the work to a large extent, so that the increase of piano force from pedaling would often be out of place, and seem

like an effort to drown out the singer. In the broken-chord measures, some retard may be made on "I see them ev'rywhere"; but the accompanist may leave this to the singer, whom he must always follow.

Rubinstein's "Asra," Vol. VI, p. 263, one of the world's most famous songs, is rather a tone-picture of harmony and rhythm than a task of any magnitude for the accompanist; but he must always give plenty of expression in this mournful creation. The first staff forms a phrase that suggests both the quiet plashing of the fountain and the rhythmic step of the princess. This Oriental phrase, repeated with a new ending and then given twice in major, must be made the most of. A marked *crescendo* on the first two beats, followed by a softening for the rest of the unison work and a rhythmic swing on the chords, is necessary. Each time, too, the phrase may be begun a little more forcibly than the time before. The rhythm on the word "plashing" must be fully marked. After the first use of "pale and paler," the piano phrase echoing the melody must be given due force, even though marked *diminuendo*. In the four measures of the next phrase, each alike in the piano, the singer must be the guide; but the second and fourth will be pretty surely lighter than the first and third. For the rest, the piano follows the voice part so closely that no doubt should arise.

"Ein Ton," by Cornelius, Vol. VII, p. 350, will serve as an illustration in which voice and accompaniment are not at all identical. Here the former is set strikingly to a single tone. But while the singer is thus hard put to it to get enough variety of expression, the pianist has a full accompaniment, with varied and interesting harmony. Here he must not only support the singer, but create the melodic effect from the piano part, as well as the harmonic scheme that usually devolves upon the accompanist. In this song, then, the

upper part of the accompaniment, which has a melodic line of its own, must be made very clear and expressive by the pianist. He may even indulge in a little *rubato* here and there. This, of course, must be confined to places where the voice has holding notes or is silent; but the singer, too, will be apt to desire the variation of *rubato,* and the accompanist must be on the watch to follow. Accents and shading are pretty fully marked, but the pianist must amplify these in many little details here.

Schumann was fond of broad and noble chord-effects. This shows even in his orchestral works, which are glorious music, but sound about as well for piano as for orchestra. "I'll Not Complain," Vol. VII, p. 536, is an example of this tremendous breadth. Here the chief duty of the accompanist is to follow the singer in flights of increasing power and strong climaxes. "Dedication," Vol. VII, p. 511, gives the pianist a more varied and more difficult task. The middle part brings again the comparatively simple device of repeated chords, but even in this there are swells and subsidences to be observed. In the first bar of p. 512, for instance, the chords are not to be played with a mechanical equality; this should always be avoided. Here a little swell on the first three chords may be followed by a little *diminuendo* on the next three, and the same thing can be done in other places where a whole note occurs. But in the first phrase, the whole first bar on p. 512 may be made *crescendo,* so that the pianist must put increasing force on the chords of the last beat, and begin the second bar strongly before following it with the *diminuendo* due in the third and fourth bars. These two effects, the swell within the bar and the larger dynamic outline of the whole phrase, may be blended together. In the repeat of the four-bar phrase, the variation does

away with the *diminuendo*. The return of part of the first section in the melody (end of bar 8), p. 512, may be marked by a little accent. The opening section, p. 511, like the return on p. 513, goes with a swing and a jubilant outpouring of emotion that do not leave much room for delicate *nuances;* the latter part of the section is softer, but most of the pianist's effects are those of power, with the pedal sometimes thrown in. The postlude, often of some length in Schumann, is here to be carried out in the same spirit, with a little softening on the repeat of the two-bar phrase. In general the rapid accompaniments, such as that of Wolf's "Er ist's," Vol. VII, p. 388, need expressive power only on broad general lines, and are much harder technically than poetically. This does not mean that they are to be taken at all carelessly, but the rush of notes will sweep the hearer along in an impetuous current of rhythm, so that he will not notice the lack of an extra amount of poetry.

In the art-song, where verses are not set to the same music repeated, but have an accompaniment made to suit the words throughout, the pianist finds his greatest liberty of expression. In songs like "Widmung" or "Verborgenheit," the same music is used over, but as a return after a middle section, while in the former the return is varied. But in a song like "Who is Sylvia?" Vol. VIII, p. 724, the pianist and singer have to vary their effects, or the repetition will grow rather monotonous. Here the music is very pretty, but the words do not suggest any distinct tonal picture, so that our sense of propriety is not shocked by having the same music to each verse. But often the sense of the words varies so as to demand new music for a proper setting. Thus in "The Minstrel Boy," Vol. VIII, p. 631, in which a good poem is set to a majestic old tune, the pictures in the first and second verse are

hardly alike. In one, the warrior-bard is fighting for his country, while in the next he is enslaved by the foe. Similarly, in our own "Star-Spangled Banner," Vol. VIII, p. 590, the jubilation at seeing the flag is fitting enough to the spirit of the tune, but the "band who so vauntingly swore," in the third verse, might well deserve a different setting. In strophe-songs, with their repeated music, the most that the accompanist can ever do is to alter the style as much as possible, since he cannot alter the notes.

In art-songs, as stated, he has more freedom; and we may close this brief survey with two examples of those, which will illustrate the point.

The first is Oliver King's "Israfel," Vol. VII, p. 341. With a quiet prelude, it starts in narrative fashion; but even here a little spirit is infused to go with the words "None sing so wildly well." The ensuing chords suggest the lute of the text, and should be clearly marked. The repeated chords that follow lead up to a broad climax, and the prelude is now used again, strongly, as if it were actually Israfel's song. In the second part, the syncopated chords are to be very marked, as they are what gives the section its *agitato* character. There are always little *nuances* of power, such as a softening on the second "wrong," and a *crescendo* from the second "Israfeli." After the climax on "heav'n" comes a softer section, with broken chords. On p. 345 comes another *crescendo,* this time preparing for the sustained final climax, based partly on the phrase already used as Israfel's song in the interlude.

"The Wanderer," Vol. VII, p. 372, is a type of the varied and powerful art-song that made Schubert such a pioneer among lyric composers. The little six-bar prelude begins softly, but at once brings its climax of force in bar 5. Even in these few measures we

may find such diverse suggestions as the rhythm of the wanderer's lonely march, the sombre sadness of the scenes that he must pass through, or also even the underlying gloom of his own life. The words then carry out the suggestion—mountains, a misty valley, the roar of the waves. The pianist must still keep up his expression, with the climax coming at the end of the page. At the words "Ich wandle still" comes a more contemplative bit of emotion, and a quieter style, though there is still the same monotonous rhythm of the lonely journey. There may be a little swell on the chords with "still." Only after the held notes do we find a change—a quieter motion, though the sense of rhythm is still there. The lonely pilgrim is going more slowly, and noticing the sad aspect of the scene. By comparison, his home-land is suggested. There is a livelier motion, echoing the happiness with which he thinks of his native country; and in the *allegro* this works up to an actual dance of joy. But it is only a dream, and the chords on "O Land, wo bist du" must be made as heavy and inexorable as fate itself, which will not let the vision become real. The power is brought down again for the sad, but ever-present question, whither does this wandering lead? Then comes an answer at last—ghostly in the faint suggestion that brings it in, and expressive in the unfulfilled longing of its words.

All these examples go to show that the accompanist must be something of a poet as well as a performer. He must echo the sense of the words in his tones; and in the bits where he has no words, he must be able to give the fullest expression. The soloist has many effects to help him build up his climaxes; but the accompanist must constantly do great things in narrow limits. He must make the utmost of every little chance that comes his way; and he should become a living illustration of the old motto, "Multum in parvo."

THE ART OF ORGAN PLAYING

By Edwin H. Lemare

WHEN recently requested to write this article for the musical public, I replied that I should feel more at home if I could supplement my remarks with a practical demonstration on the keyboard of a good instrument. With this apology for the difficulty I feel in expressing myself in "cold, hard type" I submit these sentences for the benefit, I hope, more especially of the advanced student, who has reached the stage when he desires to study a more orchestral form of organ-playing—a more realistic and life-like style, calling for individuality, accent, and *soul*, as distinguished from the colorless, expressionless, and monotonous interpretations too often heard.

Of course, the first thing requisite is an instrument so designed that these things are made possible. One must have a perfect action in the way of response and touch, nicely balanced Swell pedals, perfectly sound-tight Swell boxes, a practical arrangement of stops, interchangeable combinations, Willis pedal board (not any of the absurd and unnecessary modifications of same, so frequently to be met with), foot and thumb pistons, full compass of manuals and pedals, good Tremulants, "Celestes" and soft string-toned stops, etc. Much, however, is possible on organs which do not contain all the above-mentioned requisites, except, I fear, the balanced Swell pedal,

which in my view is an *absolute necessity* to any artistic rendering of a composition calling for expression or "light and shade" on the various manuals.

Before touching on the subjects of registration and interpretation, it may be well to discuss, even in a purely cursory way, a few points concerning the organ itself: to give, as I may put it, an imaginary lesson on the control of the various mechanical necessities of the instrument. First of all take the Swell pedals. The Swell pedal is, unfortunately, the only means so far devised of giving any expression at all to the monotonous or "one-toned" pipes. One of the greatest secrets in the use of the Swell pedal is to so arrange your combinations that you have just sufficient tone when the Swell pedal is closed (I use this expression "Swell pedal closed" meaning, of course, the shutters of the Swell box) so that you have means at your control of making the slightest possible *crescendo* and resultant *diminuendo*. I have noticed many players of the old school, when they are confronted with a balanced Swell pedal for the first time, forget that it has to be *closed*.[1]

The student must remember that even an eighth of an inch opening in the shutters lets out a great amount of tone, and this comparatively small movement of the Swell pedal means several inches in actual area, when you consider the number of shutters and height of same. Therefore, be very careful of the first movement, and practise opening the shutters the smallest, infinitesimal amount, so that the increase of

[1] This is the only point I have been able to discover during my professional career that is in favor of the old "pump-handle" contrivance, viz., that it at least has the advantage of remaining *closed* most of the time; unless, of course, the player has *succeeded* in getting it open and the catch has stuck, and he has not had sufficient courage, or strength, to kick hard enough to release it.

tone is only just noticeable. To do this it is necessary to place the foot firmly on the centre of the pedal, and, using a slight pressure, let the muscles of the ankle do the rest. There must be no movement from the leg and knee, as is necessary with the old arrangement, but it must be purely from the ankle—such movement as you would use in ordinary pedal playing. To give all the necessary examples so as to become *au fait* at this art would take pages, but I will mention one or two to make myself clear. If the student is good at improvising, let him try the following exercise in the use of the Swell pedal. Prepare on the Choir organ, say, Gamba and Lieblich 8, Flute 4, and Super, and, to give a little more life and interest to the melody, the Tremulant. Couple the Choir to the pedals, and play a melody with the left foot (low down and without any pedal stops being drawn) and fill in a suitable accompaniment on the Swell organ. Place the right foot on the Choir Swell pedal, and use it for *crescendi* and *diminuendi* effects. If the student's strong point is not improvising, let him take a hymn-tune, and play the melody on the pedals with either foot: the bass, or usual pedal notes, on a 16-feet stop somewhere, with the left hand, and fill in an accompaniment on another manual with the right hand. Next try a melody on the upper part of the pedal board with the right foot, and use the left on the Swell pedal for giving the expression. Then change about from one foot to the other, until both feet can use the Swell pedal as naturally and as easily as they play the pedals. Try also the "Chant Séraphique," by Guilmant, in the same way, and impart expression to the melody by giving a few taps, with the left foot, to the Swell pedal, to open it slightly or close it (between the detached pedal notes in the Bass). Try a Bach Fugue, and practise

crescendi here and there whenever you can spare a foot, and never leave the Swell pedal in the same place twice, when you have to resume the pedal part. One of the most "life-giving" effects on a good modern organ is the introduction of *accents* and *sforzandi*. Practise opening the shutters very slightly, and then play a chord, at the same instant close the shutters, or Swell pedal, rapidly. The left foot must be trained for this purpose as much as the right—a thing, of course, impossible with the old and useless arrangement (sometimes to be met with beyond the top F of the pedal board!).

Stop Combinations

And now a few words on the subject of stop combinations.

An absurd and ridiculous idea is in vogue at the present day, viz.: having special pistons for string-toned stops, reeds, flue work, etc. This is almost as bad as the organ-builder's idea of a "suitable bass!" As a matter of fact, to represent anything resembling the strings in the orchestra a *combination* of stops is required. There is much more body in a violin than in a Viol d'orchestre or other imitative stop in the organ. Many such stops in themselves do not resemble their prototypes of the orchestra, but may be made to do so to a certain extent if the organist has mastered the art of mixing his tone-colors. A Gamba, for instance, is a hideous-sounding stop at the best, and is only useful on a Choir organ to give predominance to the 8 feet "thin-toned" work. I have occasionally seen such a stop on a Great organ, where it is *absolutely useless*. In America this unfortunately is only too common. If drawn with the Diapasons, its thin, raspy tone cuts through them and absolutely

destroys the Diapason effect. Also it is impossible to use it as a solo stop on the Great organ, when there is no Swell box or any means of giving expression. But to return to "string-toned effects." A mixture of thin-toned "Celestes," with "Vox Humana" (if soft), Tremulant, and the addition of a soft 8 feet Lieblich, is much more realistic than anything I know. But here again so much depends upon the voicing: certain combinations which would be very beautiful on an organ by one builder would be quite the reverse on that of another.

We very often see the instruction, "Swell to Oboe" or "Great to Principal." Whoever heard of full chords on the oboes of an orchestra, even if there were a sufficient number?

The old-fashioned, what one might call, "Cathedral formula" of Swell Diapason, Principal and Oboe, has been allowed to survive so long as it has only because of the beautiful acoustical properties of our old cathedrals "covering a multitude of sins." I remember once remarking to a friend of mine, who was showing me round the cathedral in which he played, what a beautiful place it was for sound. "Yes," he replied, "if you blow your nose it sounds like a Bach Fugue!" Another point I wish to warn my readers against is that a Principal must be put in the same category as the Mixtures; it ought rarely to be used unless *capped* by an 8 feet reed. There are certain other imitative stops which are improved in combination with others: the Choir Clarinet, for instance, which sounds better when a soft 8 feet Lieblich is added. An Orchestral Oboe (properly voiced) with a soft 4 feet Flute can also be very beautiful. My space is limited, otherwise I could give many more examples; these, I fear, must suffice.

Before leaving the subject of stop combinations I

should like to say a few words on the use of Subs and Supers.

A Super can never take the place of good Mixtures or "filling up" stops. The principle of the whole thing is wrong, even if there be an extra octave of pipes added to each stop. In the first place the charm of a good Diapason is in its *scale* being kept well up and down, with very little *diminuendo* at the extremes of the keyboard. The same thing may be said of the Principal, although this stop must necessarily be smaller in scale compared with the Diapason, just the same as the Fifteenth must be softer than the Principal. Now if the Diapason and Principal are voiced as they *should* be, and a Super is drawn to give corresponding 4 feet and 2 feet effect, the latter are absolutely out of all proportion in tone to the Diapason, and the effect is heavy, cumbersome, and unmusical. The only reason I have been able to elicit from organ-builders who eliminate Mixtures from their instruments is, that they are so difficult to keep in tune! I am well aware of the inadequate and miserable sums paid to builders for tuning, etc., and this may possibly account for leaving out many effective stops which require careful and frequent tuning; but is it not sad to think that the organ should suffer through the ignorance of many clergymen, churchwardens, and organ committees (so-called), who regard an organ as something pleasing to look upon and an ornament to the church; and who, so long as the exterior of the instrument is sufficiently gilded and decorated, pay little or no attention to the condition and upkeep of the organ itself? The general and most legitimate use of these stops is, of course, in solo work, and for duplicating the melody, either the octave below or above, when there may not be suitable stops to give the same effect. Taking it all round, a Sub-

octave is much more useful than a Super, providing there is sufficient overwork and brilliancy in the way of 4 feet and Mixtures. Again, the melody, or upper part at least, is not broken up with the Sub-octave as it is with the Super when playing within the top octave of the keyboard. Generally speaking, the Subs and Supers are most useful in big chords on soft, string-tone stops, when one hand only is available: they ought never to be abused with the full organ or heavy-tone stops. Also, if there is only one 8 feet Tuba on the Solo organ, a Sub and Super are very acceptable, as they practically give an extra 16 and 4 feet reed; but of course the Tuba ought not to be used in more than three- or four-part harmony, when the disproportion of the 16 and 4 feet is not so noticeable.

Manipulation of Stop Knobs

Those who have read my article entitled "The Modern Organ and its Possibilities" will know my reasons for advocating the solid ivory, easy moving and accessible draw-stop knob. It is extraordinary what you can do with one hand in the way of rapid changes of stops.

Let me give a few "stop changing" exercises.

First, and most simple of all, we will try the Choir organ (the stops of which ought, for convenience, always to be on the left of the player). We will presume that the Dulciana, Gedacht, and Viol d'orchestre are next one another, say, the Gedacht is at right angles to the Dulciana, and the Viol d'orchestre above it. Take an ordinary hymn-tune and play it with the right hand and pedals only, the left hand being free to move the stop knobs. Practise drawing out the Gedacht and pushing in the Dulciana simultaneously. This can easily be done by drawing out a stop, say, with the

third and fourth fingers, and pushing in the one next to it with the first finger or the thumb. The Gamba above can be treated in the same way by slightly turning the hand over. Play the hymn-tune through slowly, and change one of these stops for every chord, so that the change does not *overlap* the chord, but occurs directly the chord is struck. Such an exercise as this is more or less impossible where there are stop keys *over* the manuals in the place of draw stops, because, apart from the unnatural position of the left hand being *raised* up and extended *forward* (which in itself is very tiring to the muscles of the arm), it is extremely difficult to raise one stop key at the same time that you depress another, unless it so happens that the stop key you wish to raise is on the same side as the thumb of that particular hand. Try it for yourself on some organ and you will see my point. Nay, I will go so far as to say, and I am absolutely convinced I am right, that quick changing of stops, such as can be done with easy-moving, properly placed ivory draw-knobs, is an absolute impossibility with stop keys, unless pauses are made or a great amount of notes sacrificed. There never ought to be the slightest pause or delay when changing stops, and the audience should never be made aware that there are any stops at all.

Another exercise in what I will call "dissolving tone effects." One of the greatest arts in organ-playing is to make your *crescendi* and *diminuendo* so gradually, and in such a way, that the adding or the putting in of stops should not be noticeable. This may very often be done by the proper use of the balanced Swell pedals. It is possible to start with the Choir Dulciana and add almost every stop in the organ, thus making a gradual *crescendo* without any one being aware of the fact. To give an idea of what I mean:

Couple the Swell to the Choir; hold a chord with the right hand on the Choir Dulciana, with the Swell box closed; place the left foot on the Choir Swell pedal and the right foot on the Swell pedal; gradually open the Choir pedal to its fullest extent and add, say, the Swell Lieblich. Now simultaneously close the Choir pedal and gradually open the Swell pedal. By so doing the tone of the Dulciana will gradually disappear and the Lieblich will come into prominence and take its place. When the pedals are fully reversed, the Choir Lieblich (and perhaps Gamba, if it is soft) may be added, and the pedals again reversed. The new tone added to the Choir will now predominate, and, if the Swell boxes are thick and well fitted, will be sufficient to overpower or cover up, say, the Open Diapason on the Swell. Continue this process until you have full Swell and full Choir, and take the same chord up on a soft Wald Flöte on the Great (with the Swell coupled) and add each stop in proportion to its tone. If you have to make a change which is a big jump in the way of tone (such, alas, as is so common in some of our modern "Mixture-less," "Super-abundant," "Same stop on all manuals," "borrowing and never paying back" organs), add the additional stop always at the beginning of a new phrase, or on some chord on which a sudden accent would be legitimate; in other words, use as much "phrasing" with your stops as you do in your music.

Always remember never to reduce, or put in a stop, on an unresolved discord; unless it is a long one and a *diminuendo*, more than the Swell pedals can give is necessary, or some similar special effect. Above all, beware of an awful invention called the "Crescendo pedal," which is responsible for more inartistic, clumsy, and mechanical performances (especially in America, where, alas for the artist and earnest stu-

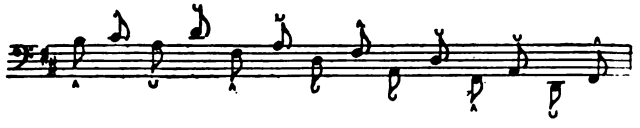
dent, it is very common) than any other contrivance to get over the difficulties of moving the stop knobs in detached consoles, etc. As long as this "aid to ignorance" exists and is used, there will never be any true advancement in artistic organ-playing nor individuality of performance. The same thing may be said of many other deceptive and so-called "helps and accessories."

Pedaling

I feel that a few hints on pedaling may be useful to the student, although it is almost impossible to aid him much on this subject without a pedal board on which to demonstrate my remarks. First and foremost, the use of the heel must be cultivated as much as that of the toe. This, of course, is impossible with the usual position in which pedal boards are placed, viz., right under the *bench* instead of right under the *keys*. Another point of great importance is that the pedal keys should be sufficiently long to enable the player to place one foot immediately behind the other (the toe of the front foot to be just clear of one of the sharp keys), so that the heel of the back foot is able to depress one of the natural keys. Needless to say, with the exception of the genuine Willis pedal board, such a thing as the above is impossible. It is nevertheless most essential to a good pedal technique. The heel movement must be purely from the ankle, the same as the toe, very little movement of the knee being perceptible. If the student is not so fortunate as to possess a properly placed pedal board, I advise that the bench be moved back to the utmost limit, so long as it is just possible to play on the highest manual.

Regarding the use of the heel, try to cultivate the habit of striking almost every natural key with the

heel—except, of course, when you have a succession of natural keys. Reserve the toe for the sharp keys alone; unless it is essential to pass one foot behind the other, playing a note at the same time, in which case use either, as may be most convenient. In deciding how to pedal a certain passage the best method to adopt is, I think, to dissociate one foot from the other, and after determining which foot is to take the various notes, pedal it toe and heel as if the feet were independent of one another. To make my meaning clear, let us take the following passage:



The great thing at which to aim is the least possible movement, so that the feet do not shift or swing backward and forward. If the heel is nearly always used for the naturals, it will tend greatly to this aim. Practise trills (commencing slowly and gradually increasing the *tempo*) with each foot separately (the heel being on a natural and the toe on a sharp key), and move the bench back until a free movement of the ankle is possible, whether you can reach the top manual or not. A good practice, when pedaling a passage in which there are no big intervals, is to press the knees together and watch them carefully to see that there is little or no movement. When this free and rapid movement of the ankle is acquired, such things as *Pizzicato* Double-Bass effects may be obtained by drawing the "Open Wood 16" and tapping the keys very sharply (or *staccato*) with the toe of the foot. I am presuming the organ action is perfect.

One other point to be remembered in regard to the proper use of the heel is that the bench must be raised sufficiently to allow free movement; in other words, the pedal board should be placed considerably lower in relation to the keys than it usually is, owing to so many builders adopting the measurements suggested some years ago by the College of Organists. These measurements, alas, are still to be found on some of our best modern organs.

Touch

It is difficult to lay down any hard and fast rules as to the touch one should cultivate on the manuals. So much depends upon the building in which the organ is placed, the rapidity and response of the action, and, most of all, the character of the music to be performed and the speed at which it is to be played. The first thing to remember, however, is that rapid passages must always be clear and distinct, even though the player may have to resort to a greatly exaggerated *staccato*. Nothing is more painful than to hear an organist play a Fugue, or some other florid composition, with a purely *legato* touch, when there is a certain amount of resonance in the building. The effect is nothing but a smudge, and the charm of counterpoint and construction of the same is absolutely lost. On the other hand, we have the "Staccato fiend," who pecks at the keys as if they were red hot, and never even gives the pipes time enough to speak or "get on" to their full tone. I was at the opening of a large cathedral organ not many years ago, and listened to a player who had a bad attack of this complaint. The poor organ-builder, who was sitting beside me, said, "Oh! if only he would hold on

the chord of C for a few seconds, the people would hear some tone and our reputation might be saved."

The step from a clear and legitimate *staccato* to exaggeration and burlesque is but a small one. Like everything else, discretion must always be used. I would advise the student to cultivate both the wrist and the finger *staccato*. In some instances both can be used alternately, and, for very special *staccato* effects, they can be used together.

Take, for instance, the well-known Toccata in F, by Widor, and play the first page with the finger *staccato*, the second with the wrist *staccato*, and so on, being careful that the one is as clear as the other. This has also the advantage of giving both the fingers and the wrist an occasional rest. I think one of the best examples, where three different touches can be used in the same work, is the "St. Anne" Fugue of Bach. The first movement (Diapasons and heavy 8 feet flue work—no Gambas, reeds or "Great to Principals!") cannot, in my opinion, be played too *legato* (and I might also say too slowly). The second movement (full Swell, closed, without 16 feet reed), being of an entirely different character, may be played very rapidly with finger *staccato*. In the third and last movement (beginning on Great 8 feet work, coupled to full Swell, without 16 and gradually and carefully adding reeds, mixtures, etc., *al fine*) a medium touch should be used, as it slows down in speed and requires more *legato* playing. Never use any 16 feet work during the exposition of a Fugue, as is so often done.

Speaking of Bach, I may add that I am strongly opposed to the modern craze for constant change of manuals, and idiotic and almost irreverent combinations (even out of place in less legitimate works) which, alas, exists at the present day. A thousand times no! Let us pay our respect to the greatest mas-

ter and monument in the whole realm of music by letting his superb counterpoint speak for itself, and not ruin it by introducing stop combinations which he never intended, nor insult an intelligent audience by the use of a different stop nearly every time the "subject" appears. It is as bad as labelling a Wagner Motif! To play a Bach Fugue in an orchestral way is as ridiculous as playing the Vorspiel to "Parsifal" principally on the Diapasons, which I once actually heard in one of our old Abbeys in England! What, for instance, is more noble than the great Bach Toccata in F, starting on the Diapasons and full pedal flue work, coupled to full Swell (closed), and gradually building up your *crescendo* on the long "Tonic pedal" until the Pedal Solo thunders forth in its own majestic grandeur? Compare this with a rendering, frequently to be heard beginning on Flutes "Swell to Oboes," Choir Clarinet, and finally "Great to Fifteenth!" Throw your whole heart and soul into the music, realize its grandeur, and do not let the general effect suffer for fear of making a few slips in the Pedal Solo. I would rather hear a performance full of technical slips, where the player's individuality and soul shone through it, than one of absolutely flawless technique and mechanical, soulless, and almost *monotonous* correctness.

Tempo Rubato

I would like to say a few words here concerning the use of the *rubato,* although this art is so subtle and almost *mystic* that it is very difficult, and wellnigh impossible in writing, to give much help to the student. There are, indeed, few who understand or can fathom the depth of this delicate art without

ruining it by exaggeration. Its legitimate and proper use is always welcome, but when carried to extremes it is almost worse than playing a beautiful and inspired melody in absolutely strict time. To return to Bach. There are many of his Preludes (notably the exquisite and pathetic one to the B minor Fugue) where, I consider, a slight use of the *rubato* is not only effective but legitimate. This Prelude, with its mournful and pathetic cadences, always seems to me to have been written more for the strings of the Orchestra than the Organ, and I always play it in a more or less orchestral way on the soft string-toned stops. There are also many instances in Mendelssohn's Organ Sonatas (particularly in some of the slow movements) where the *rubato* can be discreetly used; and, of course, in Rheinberger and the more modern writers it is quite permissible.

The idea of using the *rubato* in Mendelssohn and Bach will, I fear, make many red bricks in my old musical home in Hanover Square turn blue; but I contend it is the *character* of the music which justifies more modern and soulful treatment, and ought to be considered rather than the stage of development of the organ at the time in which the composer lived. Bach, for instance, occasionally gives us glimpses of Wagner—nay, more than Wagner; something not of this world. On the other hand, he is hard, cold, and sometimes almost painful in his crude and harsh discords (the Prelude to the great G minor Fugue, for instance). So we must analyze and interpret the composers' various moods, and not treat all their works in the same spirit.

Orchestral Effects

A word or two, in conclusion, on Orchestral effects.

Of the many Orchestral effects possible on a well-designed instrument, I think perhaps the most effective and realistic is that which may be produced on what I will call "The modern Choir organ." The Choir organ, in my opinion, ought to supplant what is wrongly called the Solo organ. In the first place, the usual heavy wind-pressure of the latter destroys the quality of such stops as Oboes, Clarinets, Flutes, etc. Apart from this their charm lies in the player being able to use them in *combination* with other softly voiced stops. For the same reason a Vox Humana is absolutely useless when isolated on a Solo organ, with only loud Flutes, hideous and screechy Gambas, etc., on the same manual.

If the student has a fine Choir organ (of course, it must be enclosed in a separate Swell box), with plenty of string-toned stops and one or two soft orchestral reeds, above all, a good Tremulant, which affects the *whole* of the Choir, some most wonderful effects can be produced in playing the music of such writers as Wagner and Tschaikowsky. Take, for example, the Andante Cantabile from the Fifth Symphony of Tschaikowsky, or the Overture to "Romeo and Juliet," and play those lovely, heart-stirring melodies scored for Violins (G string), Cellos, Horns, etc., on such a Choir organ as the above with Swell coupled, using the latter for the accompanying harmonies. Not only may the great melodies of Wagner and Tschaikowsky be treated in this way, but many others of an orchestral character, by such writers as Rheinberger, Widor, etc.

One great thing to remember is contrast, viz., to

endeavor to make your accompaniment of a different tone-color from your Solo.

The so-called Vox Humana stop (if it is voiced very softly) used with the Celestes, Tremulant, and a soft Lieblich, to give a little body, is a valuable addition to "String" or "Harp effects."

Speaking of Harp effects, I find that a soft Lieblich 16 feet, combined with it, helps the illusion.

Generally speaking, most organs have been, until very recently, so imperfect in the way of action, and the means of giving expression have been so limited, that notable performances on them have been possible only to a very few players possessing exceptionally rare skill. But with better instruments at his command, it is incumbent on every organist to raise the level of his playing to a high standard, such as will appeal to the true musicianly and artistic mind. Let the inspiration of the composer bear fruit in the individuality of the player who interprets his music, and good results will surely come.

THE ORGAN

By Arthur Elson

THE king of instruments, as the organ has been well called, has had a very long reign; though at one time, to keep up the metaphor, this king must have been a very young and unimportant prince.

In "the just designs of Greece," which the poet Collins wished to revive at the expense of our "mingled world of sound," music was held in high respect, to be sure; but the organ, at least, was wholly primitive, the nearest approach to it being the syrinx, or set of Pan-pipes bound together. It is interesting to note that the regals, or portable organ that flourished even into the modern era, resembled the syrinx. The positive, or stationary organ of larger size, has developed into our choir organ, which keeps this mediæval name in France and Germany.

Rome had its somewhat mysterious water-organ, worked by hydraulic pressure in a way not now fully understood.

The dark ages saw some organ building, of a simple sort. The chief trouble with these early instruments was their inability to give anything except the full organ effect. Wulstan describes an English organ that had a "sound like thunder." We read also that a lady at Charlemagne's court, on hearing an organ for the first time, was driven crazy. If organ players of to-

day ever make their hearers go insane, it is because of bad methods rather than excessive power.

In modern times (from the sixteenth century on) the organ developed gradually into the large affair that we know to-day. At first it was based on mechanical principles, but now we have tubular-pneumatic and electro-pneumatic instruments.

The mechanical organ is made of systems of rods and levers. The key when played pushes up a "sticker," a push-rod that works a lever ("backfall"), which in turn pulls down a "tracker," or pull-rod, which draws down a wire called the "pull-down," which opens a valve, or "pallet," thus letting the wind out of the wind-chest (which contains the pallet) in the direction of the pipe corresponding to the key played. A roller-board transmits the tracker action sidewise to distant pipes. As there are several sorts of pipe for the same key, another device is needed to open only the right pipe or pipes. This device is the slider, a board with holes that come opposite the pipe-holes only when the stop that controls the board is drawn out for use in playing.

This sounds a good deal like "The House that Jack Built," and the organ is indeed a complicated affair. But the pneumatic and electric devices have simplified it a good deal. In the former, an air-tube extends from each key to the wind-chest. The latter is so arranged that when the tube, kept under "wind-pressure," is opened and partly exhausted of air (which happens when the key is played) it allows the pressure in the wind-chest to open the pallet automatically. In electric organs a bundle of wires extends from keyboard to wind-chests, which may be thus located at any convenient distance from the keys. When a key is played, it causes the pallet to open by means

of the wind-pressure, but the release is effected electrically instead of pneumatically.

The largest organs have five keyboards, called great, swell, choir, solo, and echo organs, beginning with the lowest manual. There is also a pedal board for the feet. Each manual, and the pedal-board, has a number of sets of pipes, one set (often with a pipe for each key through the whole compass) corresponding to a particular stop. Pipes are either open or closed, the latter sounding an octave deeper for the same size, and giving a tone that is full but not so brilliant as the open-pipe tone. Pipes are wooden or metal. Pipes are also classed as flue or reed pipes, the former being open at their "lip," like a flute, while the latter have reed mouthpieces of the oboe or clarinet type. Pipes are also classified according to their length, an 8-foot pipe sounding the pitch of the note played, while 16-foot pipes sound an octave deeper, 4-foot an octave higher, and so on. It does not follow that every pipe of an 8-foot set, or stop, is eight feet long. Great C, two octaves below middle C, is taken as the standard, and for that note an 8-foot open pipe is really about 8 feet long. The other pipes in such a set will vary in length according to the pitch of their key, the higher tones of course needing shorter pipes. Sixteen-foot stops are called doubles, 8-foot stops (unless for special solo work) are foundations, the stops of smaller size mutations, and the stops of more than one small pipe for each note are called compound, or chorus, or mixtures. The latter term, however, is best reserved for the single stop that is usually thus named.

Stainer, in his book "The Organ," enumerates the following stops. We have more in recent organs, but his table is still useful.

MANUAL FLUE STOPS.

16-ft.
- Double stopped diapason or bourdon ..... Soft and sweet.
- Double gamba or contra gamba . Reedy, generally soft.
- Double (open) diapason metal . . Full rich tone.

8-ft.
- Stopped diapason. / Lieblich gedackt. / Clarinet flute. / Rohrflöte. ..... Soft and sweet.
- Hohlflöte. / Harmonic flute. ..... Sweet, but fuller-toned.
- Salicional or salicet. / Dulciana. / Keraulophon. ..... Soft and reedy.
- Gamba or viol da gamba ..... Very reedy.
- Gemshorn. / Spitzflöte. / Viol d'amour. ..... Thin and delicate.
- Small open diapason ..... More powerful.
- Large open diapason ..... Full and rich.
- Bell diapason ..... / Flute a pavilion ..... / Gamba (full-toned) or bell gamba ..... Very rich, full, and very reedy.

4-ft.
- Flute. / Waldflöte. / Flute d'amour. ..... Sweet and bright.
- Salicet flute. / Gemshorn. / Geigenprincipal. / Spitzflöte. ..... Reedy and very bright.
- Principal or octave ..... Full-toned.

2-ft.
- Piccolo. / Flageolet. ..... Very bright, but "fluty."
- Spitzflöte. / Gemshorn. ..... Very bright, almost shrill.
- Fifteenth or super-octave ..... Bright and full-toned.

5⅓-ft. Quint, full-tone; adds breadth and dignity in combination.

2⅔-ft. Twelfth, full-tone; adds richness in combination.

Compound
- Echo cornet ..... Soft in combination.
- Sesquialtera ..... Adds fulness.
- Furniture ..... " "
- Mixture ..... " brilliancy.
- Sharp mixture ..... " "

The compound stops vary a great deal in different organs, but their use is always to reinforce the upper overtones of the note played. As the latter is moved upward along the keyboard, there comes a point where the compound tones can go no higher. At this point, called the break, they begin again an octave lower, or nearer to the key played. Each compound stop contains from three to five ranks of pipes.

MANUAL REED STOPS.

16-ft.
- Tenoroon or contra oboe. / Double bassoon. — Soft and rich; generally on the swell organ.
- Double trumpet. / Trombone. / Contra posaune. — Full-toned and rich.

8-ft.
- Oboe (orchestral). / Clarinet. / Corno di bassetto. / Cor Anglais. / Vox humana. — Of special quality of tone; generally used independently as solo stops.
- Hautboy, soft and sweet; used on Swell as foundation stop.
- Horn. / Cornopean. / Trumpet. — Full and rich on swell.
- Posaune. / Tromba. — Loud and rich.
- Harmonic trumpet. / Tuba mirabilis. — Very loud and brilliant on high wind pressure.

4-ft.
- Octave hautboy — Bright.
- Clarion — Very bright.

Certain stops of reedy tone (vox angelica, unda maris, etc.) are made by having two ranks of dulciana or salicional (salcional) pipes, one rank being slightly flatter than the other, thus causing rhythmic beats or pulsations. Another sort of pulsation may be caused in a single pipe by a tremulant, which interrupts or retards the wind supply at regular and rapid intervals.

Pedal stops are uniformly an octave lower than the corresponding manual stops.

PEDAL FLUE STOPS.

32-ft. Sub-bass, double stopped diapason, or contra bourdon. Very soft, little used except in combination.
Double diapason. Rich and full, lowest notes used in combination.

16-ft. Bourdon (16-ft. tone). / Violone. ..... Soft and most useful.
Open diapason ..... Full and heavy.

8-ft. Stopped flute (8-ft.) / Violoncello. ..... Sweet and soft; generally useful.
Principal or octave ..... Full-toned; most useful to strengthen bass.

4-ft. Fifteenth or super-octave ..... Adds brightness.

10⅔-ft. Quint, produces a very heavy tone in combination.

5⅓-ft. Twelfth ..... Adds brightness.

The old Boston Music Hall organ (the first very large organ in the United States) is said to have had a 2-foot Waldflöte stop on the pedal organ. Many pedal organs have three or more ranks of mixture.

PEDAL REED STOPS.

32-ft. Contra fagotto ..... Soft, but useful only in combination.
Contra posaune. / Contre bombarde. ..... Most useful addition to full power.

16-ft. Fagotto or bassoon ..... Soft and frequently useful.
Trombone. / Posaune. ..... Add weight to a forte combination.
Bombard. / Ophicleide. ..... Of great power and grandeur.

8-ft. Bassoon ..... Soft and useful.
Clarion or trumpet ..... Gives brilliancy to a forte combination.

4-ft. Octave clarion ..... Adds brilliancy.

Stainer gives also valuable tables for obtaining gradations of power. Each organist will find by expe-

rience the best combinations on his own special instrument, but Stainer's tables are given here as a general guide. Of course a composer's markings for registration (use of stops) must be respected whenever he puts them in, as far as an instrument's individual peculiarities will permit.

GREAT ORGAN.

Without choir organ:

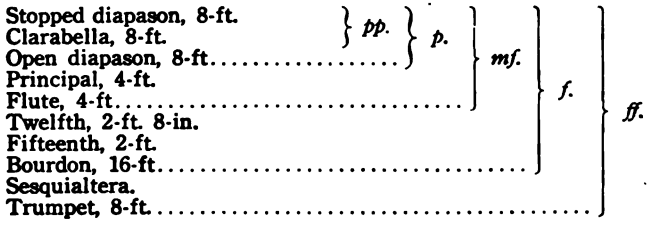
Dulciana 8-ft.
Lieblich or Stopped diapason 8-ft. — *pp.*
Gamba (if soft) 8-ft.
Flute 4-ft. — *p* (bright). (Other combinations as below.)

With choir organ:

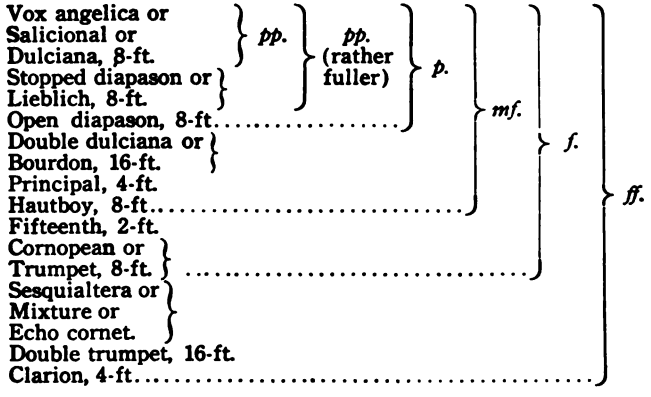
Clarabella, 8-ft. or Stopped diapason, 8-ft. — *pp.*
Soft open diapason, 8-ft. — *p.*
Large open diapason, 8-ft. — *mf.* (rich)
Gamba, 8-ft.
Flute, 4-ft. — *mf.* (fuller and brighter)
Principal, 4-ft. — *mf.* almost *f.*
Double diapason, 16-ft.
Twelfth, 2-ft. 8-in.
Fifteenth, 2-ft. — *f.*
Sesquialtera.
Mixture.
Double trumpet, 16-ft.
Trumpet, 8-ft.
Clarion, 4-ft. — *ff.*

The stopped diapason and clarabella or harmonic flute are useful as solo stops. A good small open diapason is also suited for solo work, in its middle portion. Various combinations are used for special effects. The great organ as a whole can give full and grand effects.

GREAT ORGAN WITH LOW PRESSURE OF WIND.



SWELL ORGAN.

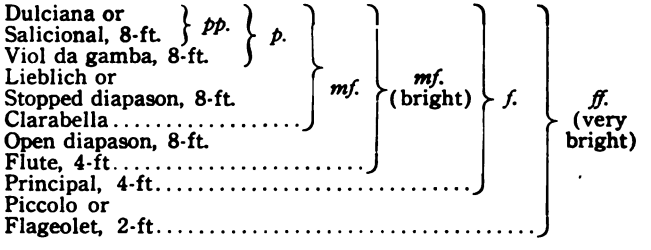


The swell organ has many reed stops, and their use gives an excellent *crescendo*. Sometimes a mysterious and striking effect can be obtained by using the flue stops alone, or playing "full without reeds." The vox angelica is rarely used in combination. Sometimes the swell stops are used for solo work, as hautboy (alone or with a diapason) accompanied softly on choir organ, or cornopean or trumpet (alone or with a diapason) accompanied softly on choir or very softly on great organ. Some good effects are also

obtained on the swell organ by playing the 16-foot stops an octave higher than written. The swell organ is so called because its pipes are enclosed in a swell-box, with shutters that can be opened when desired to let the tone sound more clearly. The choir organ, too, and the solo organ, are sometimes enclosed in swell-boxes of their own. The gradual opening of a swell-box gives a gradual increase of tone, and *vice versa*.

Stainer gives the following also as a good combination on some swell organs: Bourdon or double dulciana, 16-ft.; stopped diapason, 8-ft.; open diapason, 8-ft.; principal and flute, 4-ft.; and fifteenth or piccolo, 2-ft.

CHOIR ORGAN.

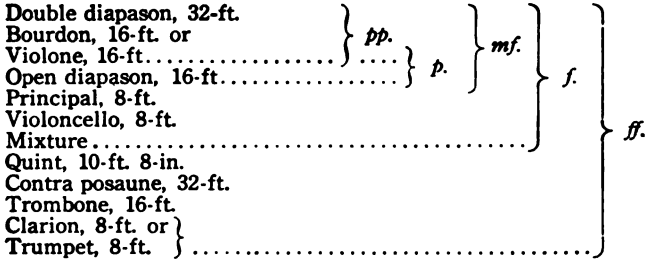


The stops of the choir organ are usually delicate in quality. A 4-ft. flute with 8-ft. clarinet is tender and mournful. The choir organ is useful for accompaniment, though not always strong enough to balance a large number of voices. Stainer gives also choir organ combinations for solo work. Viol da gamba, 8-ft., with flute, 4-ft., is very bright and pretty. Clarabella or lieblich, with flute, 4-ft., is clear and sweet. Clarinet or cremona or krummhorn, with corno di bassetto, 8-ft., and lieblich or clarabella, is full and rich,

with piccolo may be used sparingly for runs or other brilliant passages.

The solo organ has stops that imitate as much as possible the different instruments. That of the organ in the Royal Albert Hall, for example, has a number of flutes, contrabass (16-ft.), viol d' amore, voix celeste, piccolo, corno di bassetto, clarinet, bassoon, French horn, oboe, ophicleide, trombone, bombardon, etc. Two solo stops may be used together, as flute and clarinet, flute and tuba, etc. The solo stops may be accompanied on any manual that is found suitable. Some of the deeper solo stops, however, need to be backed by the power of the great organ. It is also possible to play chords with a strong solo stop.

PEDAL ORGAN.



On organs that have few pedal stops, the bourdon or violone is soft, and the open diapason loud. Further increase of power must be obtained by coupling deep manual stops to the pedal organ. On large organs, good effects may be obtained on delicate pedal reed-stops like the fagotto. Pedals and manuals may be coupled for *legato* playing, but *staccato* is often best on the pedals alone. Young organists should not overuse the pedals.

Combination pistons and pedals exist, which oper-

ate singly upon a number of stops that have been "prepared" for this effect, and put the rest out of action. Stops, however, must not be changed unless it can be done without disturbing the time of the piece. Never sacrifice the *tempo* in an effort to change stops.

In combining stops, experience is the best guide. This is especially true because the same procedure will often produce widely different results on different organs.

On some organs the swell-box may be opened by pressing down a pedal arranged for the purpose, and closed by releasing the pedal. Other organs use the "balanced swell pedal," which moves easily, but has to be pushed back instead of merely released in order to close the swell-box.

Of very great importance in every large organ are the couplers, as they are called. These are mechanical or other devices that may be used at will to connect one or more other manuals (or also the pedal board) to the manual (or pedal board) that is being played. The couplers enable the performer to give the full strength of the instrument, and indulge in almost any combination. He may be playing on the great organ, and yet have the keys of every other manual move in unison with those that he is playing. He can thus mingle the reeds of the swell and solo organs with the full diapasons of the great organ, and brighten the whole with the lighter tones of choir or echo organ, to say nothing of adding the fulness of the pedals. There are also couplers that work within one department, adding the octave or sub-octave to a note.

Organ touch is different from piano touch, having more of the element of pressure and less of striking. As the organ tone does not lessen in volume while held, it follows that the organist must be much more

careful than the pianist in holding his notes for the exact duration required. In this respect, as in some others, organ playing is a corrective for faulty piano work; while in certain details piano practice improves the organist. J. Matthews, in his "Handbook of the Organ," advises a thorough course of Bach at the piano, with the study of Riemann's analysis of the "48 Preludes and Fugues." Organ keys must be pressed down rapidly, to avoid the disagreeable effect of having the wind enter the pipe too gradually.

The organist should sit so that he can play either natural or sharp notes on the pedals, and so that he can reach any manual without strain and play it in connection with the pedals. Assuming that the student is familiar (or will become so) with the management of stops and other appliances, his practice will be devoted to such points as pedaling, independent work of hands and feet, either separately or in combination, fingering, the use of *legato* and *staccato*, rapidity, and power of expression.

The organist's touch must be swift and strong. Owing to the use of couplers, the pressure needed will be sometimes very great; so the student is advised to "adjust his touch to the heaviest row." Firm, quick pressure on the keys has no influence on loudness of tone, for that depends wholly on the stops drawn for use; but it gives a clean-cut tone. The back of the hand may be more raised for the organ than for piano, to get a strong pressure for heavy chords. As the organ keys move down rather deep, it is not necessary to raise the fingers far above them, unless well-marked finger or wrist *staccato* is wanted. The elbows should be kept as close to the player's sides as convenient.

In organ fingering, the device of substitution plays an important part. Very often a note is started with

one finger, and another finger shifted onto the note without interrupting the tone, so that the hand may change position as desired.

Fingers and thumbs may be slid from black keys to white ones with much more frequency than in piano playing. The thumb may also be slid from one white key to the next, or sometimes even from a white to a black key. If the manuals are not far apart, two may be played at once by a single hand. This occurs usually in very short passages, in which a single note is held on one of the manuals. Some modern organs have a prolonging device by which single notes may be continued to any desired length after the finger has left the key.

Good organ instruction books have exercises devoted to all these points. These usually contain valuable trios for two manuals and pedal, which teach independence in fingering and pedaling. Scales and other exercises are practised for rapidity.

The *legato* style on the organ is aided by finger-substitution, though it may also be employed without shifting of fingers. In playing *legato,* care must be taken not to overdo the effect and blur the notes by running one into the next. Change of fingers must be practised on black as well as white keys. Occasionally the feet may be shifted on a pedal in using the *legato* style.

The *staccato* will not be quite the same as that of the piano, where the tone is brought to instant notice by the blow of the hammer on the strings. But practice will develop the ability to get a short, sharp organ tone at full power of wind-supply.

Pedaling is a very important branch of organ playing, and needs considerable practice. Pedal boards are even attached to pianos for such practice. Boots of fair size and thickness are needed, and narrow heels

are to be avoided unless some performer of the fair sex wishes to get a shoe caught between the pedals.

Pedaling is done with both heel and toe, and sometimes with either side of the flat of the sole. Composers are able to mark the way in which they wish the pedaling done. An inverted V (∧) is the sign for the toe, being placed above the note for the right toe and below it for the left. The heel sign, used in the same way to show right or left, is a letter U, or sometimes three sides of a square or oblong with the top missing. The side-to-side method is used on two adjacent sharp keys.

The student should practise pedaling until he can do it without looking at the keys. Stainer recommends a Willis pedal-board, but whatever board is used should have some guide for the pedalist's feet. The most usual help is found in the spaces between the sharps, which should occur in the same way that they do on keyboards. By finding any desired one among these spaces, the organist will soon learn to use them as a guide for his feet, so that he will not have to look down from the manuals.

Pedaling should not be done by placing any especial weight on the foot, but should be the result of a free swing of the ankle joint. The player should not move from the centre of his seat, or his mental idea of distances will be disturbed. Pedals at the edge of the board must therefore be reached after by the feet. Pedals must be pressed down firmly and fully to make all the pipes speak, and released just slowly enough to avoid noise from springs and pallets. When passing one foot back of another on the long keys (naturals) the left foot goes behind the right. Alternate toes and heels may be used, and are plainly marked in the usual practice exercises. It is not necessary for one foot to skip by large intervals, but

the feet should both be accustomed to interval of minor and major thirds, played by toe and heel (or *vice versa*) with the hollow of the foot kept above the intervening pedal.

Having mastered all these points by the use of various exercises, the student will gradually take up pieces of more or less ambitious character. At the outset he will be confronted by a puzzle in the shape of the choice of manuals. Some composers mark their registration fully, but an immense amount of organ music has no such marks, and they are of course wholly absent from the works adopted from the piano literature, such as the "Well-Tempered Clavichord" and other early compositions. Many of these, as well as the ever-present chorales and hymn-tunes, are in four parts. The hands will often assist each other, as in piano fugues, by allowing a part to shift occasionally from one hand to the other for the purpose of avoiding long reaches. This is especially frequent when all four parts are given on the manuals. When the pedals are used for the bass part, the right hand may take soprano and alto while the left gives the tenor, or the right may take the upper part alone, leaving two voices for the left hand. A number of hymns should be practised by each of these three methods in turn.

The pedal part may be played in octaves, or with an octave coupler, when full power is desired. The pedal is usually limited to a single part, though at times it may have two, as in Bach's prelude to the Chorale entitled "Am wasserflüssen Babylon." At times three notes are used in a pedal chord, but instances of this are rare. Brilliant passages and trills for pedal are also rare, and should be taken softly if at all. Merkel, in teaching, omitted the pedal trills entirely.

Expression in organ playing depends on various factors, such as the selection of stops, the use of the swell pedal, the contrast between *legato* and *staccato,* or the actual phrasing of a piece.

Matthews divides organ tone into four general types. First are the diapasons, smooth enough, but bold and full in character, and useful as a basis for nearly all combinations. Then come string-toned stops, such as the various gambas, the violin diapason (Geigen Principal), the gemshorn, the violoncello, and violone. Third are the various flute stops, with lieblich gedackt, stopped diapason, and clarabella. Last come the many reed stops—oboe, clarinet, bassoon, and so on. Horn and trumpet are often reed stops. String and flute tones blend well, also reeds and flutes, while almost anything will go with the diapasons.

In using the swell pedal, it is of course wise to approach a *crescendo* gradually, so that some increase of power will be left for the climax. It is also wise to use the swell (also the tremulant) sparingly, as too frequent employment will make it lose much of its effect on the hearers. It is in place in expressive slow movements, as well as grand climaxes.

Phrasing and execution are the work of the individual player. While they may be taught to the student by the use of certain pieces as examples, when he has become a full-fledged artist he will have to think out his own renderings for new works. These will be a test of his musicianship.

In playing fugues and similar pieces, where the structure must be shown clearly and is more important than melodic expressiveness, the effect should be made to increase gradually, and the "full organ" reserved for the end, or the final climax. The beginning, however, must not be too weak. Such a work should be kept on one manual, though some players indulge in

the habit of giving the episodes on a separate manual. When a figure is repeated, some players at once jump to the wrong idea that its second appearance is meant to be soft, as if echoing the first. Fugues should be played in a straightforward and dignified manner, even when they are melodic in character. For other pieces, the organist may use as much expression as he thinks proper.

The performer will find that each instrument is capable of its own special effects, which will be learned by experience. These depend not only on the instrument, but on the shape of the hall or building in which it is placed.

Opening voluntaries should be quiet and devotional in style. Matthews cites the slow movements of Smart and Merkel as examples.

Accompaniment for responses should be usually soft, though they may vary according to the character of the words.

For hymn tunes, Matthews advises both hands on one manual, with foundation stops, some 4-foot tone, and no pedal tone. Sometimes, however, the melody may be given on a solo stop. With congregational singing, pedals may be used, with the left hand playing the tenor part. Pedals may be coupled to the manual to define the bass clearly. Treble notes are repeated when sung separately, but notes in the lower parts are usually held by the organist. The beginning must be decisive, the first treble note being sometimes played just before its chord as a signal to start. Pauses of a bar may be made between verses, but may be omitted if the words give a sentence that is carried on from one verse to the next.

Chanting has fewer pauses, or none at all.

Concluding voluntaries should be bolder in style

than the opening selections. Matthews cites Bach fugues, Handel allegros, etc.

When singers show a tendency to flat, the tone may be made more brilliant by the addition of 4-foot and 2-foot stops, and the swell pedal used. The upper part may be transposed upward an octave if desired.

Arpeggios and display work between verses should be avoided. It was customary in old English music to introduce such flourishes, but they have a very ludicrous effect upon modern ears.

Staccato pedaling must be avoided, unless called for.

Stops must be changed quickly if a change is desired between verses.

Power must be reduced quickly at the close of the hymn, if any postlude is played.

In all organ playing, the performer must gain dexterity in changing rapidly from one manual to another when such contrasts are demanded. Changes of this sort are found in many works, ranging all the way from Bach to Guilmant.

With these few general hints, the student is referred to the article in this volume by the famous organist Lemare, and to that best of all teachers, experience. There is always room for good organ players; and one may hope, in closing, that they will meet with more and more appreciation, for the great glory of the organ repertoire is none too well known in America.

PRESENT DAY NEEDS IN ORGAN STUDY

By Dr. W. C. Carl

IF the majority of organ students knew how to practise and make the most of their time and opportunities, it is safe to predict that the world would be flooded with good organists and any quantity of virtuosos. The question is constantly being asked, "How can I better my position." Scores of organists have studied and found themselves able to accept a modest position. To take the next step is the all-important question, as here is where the difficulty lies. There are a goodly number who, by having acquired a certain knowledge of the pianoforte, take up the organ in order to increase their income by playing Sundays. The requirements of the position are slight at first, only a simple service being demanded. Then gradually one thing after another is added until musical services are introduced, with a cantata or oratorio to be sung by the choir at least once a month. Then a fifteen-minute organ recital, either to precede or follow the service. The demands by this time have outgrown the organist, and he must progress in order to maintain and hold the position. Naturally there can be but one conclusion—he must study.

It is unfortunate that many who make the organ their life-work do not systematize the same as in the study of the pianoforte and other instruments. In

order to lay a firm foundation, there must be method.

First, the touch of the instrument. The action may be tracker, tubular or electric; this is of no consequence; the touch of the manuals and pedals and the correct positions of both hands and feet must be mastered. It is equally as important that this be done as on the pianoforte. A previous knowledge of the latter is of large assistance, and should be acquired in advance if possible. Technical work should be given, including special exercises for the feet alone. The study of the *legato* touch should be started at once, with a prompt attack and release of the key. Exercises in trio work should next be introduced, for the organist must have absolute independence between hands and feet. The organ is an orchestra in itself, as the parts must gain the freedom necessary to make the voices stand out with clean-cut rhythm. This all leads up to the study of Bach.

If students would practise slowly, hours each week would be gained. The principal reason for insecurity and lack of repose comes from the neglect of phrase work. Each phrase should be repeated over several times daily, with no advance until it is mastered. Routine work counts for little and should not be permitted. Instead, each phrase should be mastered, then joined to the next, and so continue until the page or section is accomplished. The majority of our virtuosos are not prodigies, but what they do is the outcome of continued perseverance in this particular line of work. "Good, old-fashioned, hard work," as one critic has named it, is what every one needs. Some artists spend an entire morning on the development of a single phrase. What they accomplish is marvellous, and it pays them to do it. One cannot play with style until absolute accuracy is acquired and the notes played exactly as the composer wrote them.

During a visit to Lucerne, Switzerland, the manager of the Hotel Eden related how Madame Nordica spent a season there when learning the rôle of *Isolde.*

The practice began in the early morning and continued until night. Never once did she deviate from phrase work, repeating each one over and over until thoroughly mastered and well rounded. Finally, when the guests objected and asked if she would sing an aria occasionally to relieve the monotony, she left and was forced to rent a room in the town, so small that Frau Wagner, who was with her, had to stand when madame was seated, as no other hotel would permit the phrase practice. The result of all this was that on her return to America she made one of the greatest successes of her career. This same perseverance holds good in organ study. The late Alexandre Guilmant was a noble example. For hours he would work on the individual phrases of a composition, and frequently one he had composed himself. He was particular even to the minutest detail, and would exercise as much care in the folding of a newspaper as in playing a Bach fugue. Many organists, and especially those with a limited amount of time at command, will say that all this is impossible and beyond them. Not so, for a great deal can be accomplished in a small space of time, if the mind can be made to bear upon it.

The study of the art of registration is usually taken up too soon. To make one's playing distinctive and rise above the ordinary it is first necessary to learn to play. The stops must not be depended upon for the effect, but, instead, as an aid in producing it. The late Dr. Turpin, who for many years was president of Trinity College, London, used to say, "First learn the piece on the open diapason alone, then register it afterward." His reason was to insure ab-

solute clarity of tone, and to give each note its correct value, not diverting the mind with the use of the stops. In the choice of stops to obtain correct tonal color and balance, a knowledge of the orchestra is highly important. The three families (as they are called), the flutes, strings and reeds, must each be given its place. For example, if a passage is played on the strings and a change is thought advisable, play the next on either the flutes or reeds, but not on the strings, even if on a different manual, otherwise there will be no contrast, and the passage will become monotonous. The excessive use of the strings should not be tolerated. Beautiful as they are, if used continually, they become tiresome, and all sound alike. The organ is a noble instrument. To give the grandeur which is its just due, the diapasons and flutes must be employed and take precedence over the strings and reeds. The flute work is round and full and fills the space with tone. The strings carry, but do not fill. The tremolo should be used sparingly. Constant vibration of the tone becomes tiresome, and does not produce the effect the performer is seeking to obtain. In certain passages it is effective, but great discretion must be exercised in its use.

Too much cannot be said against the persistent use of the tremolo, not only in the lighter effects, but also with the full organ, when the stop should never be drawn. The Vox Humana and Voix Celeste, both exceedingly effective in their proper place, must not be used to excess, and not drawn with full organ effects. The eight-foot tone should invariably predominate and the parts always be well balanced, if a really effective quality is sought.

How few play the hymns well! To play an interesting service and give an uplift to the congregation is a study in itself. Hymnology is an all-important and

interesting subject—too often neglected and allowed to take care of itself. Hymns must be played with a firm and steady rhythm, due regard being given to the words and sentiment to be expressed.

It is a common fault to select pieces beyond the ability of the performer. It is a mistake to turn down a composition simply because it looks easy and can be read at sight without effort. Von Bülow said, "There are no easy pieces." The great artists are usually remembered for their interpretation of some simple piece; as Guilmant for his "Cradle Song," Paderewski for his "Menuet," Kreisler for Dvořák's "Humoresque," and Adelina Patti for "Home, Sweet Home." There is a wealth of pieces in the medium grade which are of practical value and suitable for use in the church service. While transcriptions should not be used to a large extent, there are many pieces which lend themselves admirably to the organ and can easily be adapted.

The ambitious and progressive student should not be content with any one school of organ music, but select the best from each. Guilmant, Widor, Gigout, Salomé, Dubois, Franck, Vierne, and Bonnet (French); Bach, Mendelssohn, Reger, Wermann, Bibl, Merkel, Karg-Elert and Rheinberger (German); Capocci, Bossi, Fumagalli (Italian); Smart, Hollins, Wolstenholme, Stanford, Lemare, Tours, Bridge and Stainer (English); Foote, Buck, Parker, Dunham; Whiting, Rogers and J. K. Paine (American). The above are representative names from each school whose works are well known and largely played.

Rules are easy to give but often difficult to follow. Practice and preaching will, however, always remain widely apart. One fact remains unchanged, and is especially true in the rush of the present day. It is this: "The man who does not keep up with the

procession will soon find himself far in the rear." Even though an organist is now holding a small position, it may not be long before the demands will be largely increased. The man who keeps abreast of the times is bound to succeed, and will surely make a steady progress in his chosen profession and life work.

It is not alone the fingers and feet that do the work, but back of this and of still greater importance is the brain. The mind has much more to do with this than it is credited with. The mere playing of notes counts for nothing. Any one with a certain amount of intelligence can do this. But to be able to give a correct and artistic interpretation of a musical work, move a congregation, or give support to a singer, means that the brain must be brought to bear upon the subject, and the performer not only enter into the spirit and movement of the piece, but he should actually hear it rhythmically before the start is made. He must enter into it the same as an actor fits into his part before he is seen by the audience. One must be thoroughly absorbed and imbued with the idea and movement, and then begin. To count a measure in correct tempo and rhythm before beginning is highly recommended.

A good hour's work with absolute concentration is equal to five ordinarily devoted to practice. There is always a reason for repeating a passage or phrase of music. The student should know why he is to play the phrase, and what he is to bring out of it, and then attack it, regardless of the number of repetitions necessary for a correct rendition of it. Concentration is difficult, but it can and must be mastered. It is better to learn a single phrase each day than to attempt several pages and not be able to play any of it well.

GUILMANT'S CONTRIBUTION TO ORGAN MUSIC AND ORGAN PLAYING

When Alexandre Guilmant came to Paris from his home among the fisherfolk at Boulogne-sur-mer, the status of organ music and organ playing was altogether different from the character and high standing of both at the time of his death in March, 1913. In 1871 Guilmant took up his residence in the French capital. His remarkable playing at the inauguration of the organs at St. Sulpice and Notre Dame won instant recognition, and caused his appointment at "La Trinité," where he remained thirty years without interruption. It was a difficult matter to bring about a radical change at once and dispel the influence created by his predecessors. This all had to come gradually and in due course of time, coupled with patience and hard work.

Guilmant was an indefatigable worker. His love for work remained to the end, even during his summer holidays, when most artists welcome a chance to breathe the fresh air and be absent from their desk and organ bench. His early studies were supervised by his father, Jean-Baptiste Guilmant, who played the organ in the Church of St. Nicholas in Boulogne for nearly fifty years. Alexandre Guilmant studied harmony with Carulli, and journeyed to Brussels for work with Lemmens, who quickly recognized the unusual talent of his gifted pupil.

Guilmant began the study of improvisation at the age of seven, and worked for twenty years before he had developed it to the extent his audiences of later years were led to expect from him. Great as were his performances upon the organ, Guilmant will undoubtedly be remembered for his marvellous improvisations. The ease and facility with which he would

develop the simplest theme, and end with a double fugue, will perhaps never be equalled. What was still more, he made his improvisations interesting, although they were always scholarly and in strict form. It is to be regretted that they could not have been recorded, and thus preserved for future generations to whom it will remain as a matter of history. In his extempore playing he stood alone. Neither his father nor M. Lemmens could begin to compete with his wonderful art, which everywhere held audiences spellbound.

Guilmant was a disciple of Bach. He said, "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the Chorales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling, and are ground objects of study."

Critical estimates of M. Guilmant's organ playing must always include reference to one great feature, the magnificent underlying pulsation, the steady rhythmic beat, which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or, indeed, in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety, and with exquisite refinement. He always considered the organ to be a noble instrument, and believed firmly that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works, he considered them to be especially adapted to the instrument. He would quote

Berlioz's "The Organ is Pope; the Orchestra, Emperor," and add, "Each is supreme in its own way."

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written en route from New York City to Philadelphia and completed before arrival. The fugue in D-major was written in a single evening, and the "Second Meditation" one morning before breakfast.

Guilmant has been one of the most forceful inspiring influences to awaken dignity of musical sentiment in France. For years he was president of the Schola Cantorum, a school founded by the late Charles Bordes, choirmaster of St. Gervais, Paris, and located in the Rue St. Jaques. He devoted one day each week to the school, a labor of love, giving instruction in ecclesiastical music. In 1896 he received the appointment as professor of the organ at the Conservatoire Nationale in Paris, and taught there regularly two days each week. His organ classes were the most successful that have ever been held in this famous institution, and at the time of his seventieth birthday, when he spoke of retiring, the matter would not even be considered, and he continued up to the time of his death.

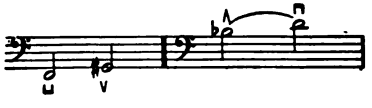
The best proof of the excellence of Guilmant's music is in the remarkable influence and popularity it has attained among all classes—the liberal-minded educated musician and critic, as well as the ordinary listener. Guilmant insisted on the strict *legato*—the *bel canto* of the singer—now almost a lost art in the haste of the present day. Nothing was done with undue haste or without preparation, the same care and attention to detail being followed in everything he undertook. Shortly before his death he said, "If I can leave behind me a correct style and method of organ playing, it is all I ask for."

THE PHILOSOPHY OF ORGAN-PEDALING

By William Reed

JUST as specified fingering may require modification according to the size of a player's hands and their finger-extension, so but few hard-and-fast rules can be formulated concerning organ-pedaling; not even considering the facilities afforded by our improved pedal-board.

It can, consequently, be accepted as an axiom, that such methods as may come most conveniently to an organist are those which he should unhesitatingly adopt, always provided, of course, that the touch and phrasing result clearly. Length of leg and foot differ among individuals to the extent that passages which can be rendered with ease by one player prove inconvenient to another using the same method. To which consideration must be added those of height, arm-extension, and even the proportions between leg and foot, all such being more or less involved in the question of comfortable pedaling.



During early organ-study such matters, it is true, are not taken into account, the pupil being kept to the printed indications, except where these are found

to be practically impossible; as sometimes happens in such cases as the above.

Moreover, to learn the pedal-scales according to fixed formulas is usual and, in a way, serves as a discipline. But as a pupil advances beyond the instruction-book, he rarely encounters rapid pedal-passages covering complete scales. (Familiar exceptions occur at the opening of Bach's D-major "Prelude" and in the 1st and 4th Handel concertos, "Finale" and first movements respectively, edited by Best.)

On the contrary, he finds himself concerned mainly with scale-fragments which may be played in more ways than one, such ways being dependent on some or all of the before-named considerations, as well as on the temporary position of the body and arms, according to the requirements of the manual work in combination.

It is evident, then, that pedal exercises are, in themselves, of little permanent value. It is when combined with manual-work of different and contrasted kinds that desirable methods of pedaling and a comfortable independence are to be sought and found.

Although the most useful means of pedaling is of the (so-called) "mixed" kind, that of alternate heels has also its advocates. This latter, however, should be used sparingly, both because of the fatigue caused to the ligatures of the ankle, as well as of the fact that it is apt to induce a habit of *digging,* rather than that of *firm-treading.*

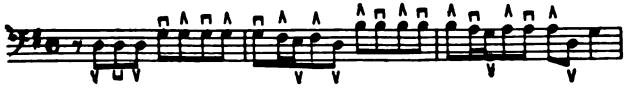
Considering the lesser reflex-action required of the ankle, the more frequent use of *alternate toes* is preferable. That it is an easier matter to walk on the toes than on the heels, and a still easier one to walk on toes and heels alternately in the usual way, seem to suggest that good organ-pedaling is the result of

natural and flexibly firm movements of the foot and leg.

Ankle-action should be developed on much the same principal as is that of the wrist in manual-work. Besides constant attention in general pedaling to both a pivotal and a lateral action of the foot, the invaluable habit of using toe and heel alternately on repeated natural notes should be frequently exercised.

Note the following:

Bach, Fugue in C



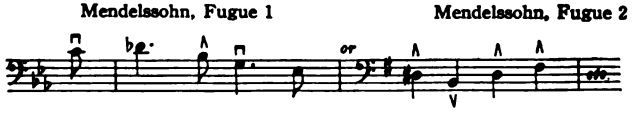
One often hears this theme heavily *stamped* by repeated toes, or, worse still, by the flat of the foot, instead of being played with that incisive clearness which the above markings would produce.

The alternate use of both sides of the same foot on consecutive sharps is so necessary that it is difficult to see why the same means should not be more often applied to the naturals, not only at the extremities of the pedal-board, but elsewhere also.

Some organists seem to regard such an idea as being unorthodox, avoiding it entirely, even in rapid *legato* passages where it is often of special convenience. If care is taken to avoid blurring, this means is, on occasion, as valuable as it is easy.

Another obvious use for it occurs in the playing of flat or sharp intervals of a minor third, as for example:

Mendelssohn, Fugue 1 Mendelssohn, Fugue 2



The occurrence of thematic or imitational passages in the pedal-part sometimes requires analysis and care-

ful markings, since, even yet, organ-writers are not always particular regarding phrasing-indications. By means of clear-cut phrasing and attention to the previous suggestions, many passages (which prove backward when attempted in unbroken *legato*) can be played with natural ease.

For, as a matter of common-sense, the philosophy of organ-pedaling resolves itself into this necessary condition of ease and unostentation.

Twistings of the body, oscillation of the head, movements on the seat, etc., are to be avoided as much as possible. They are ungraceful and result in temporary disturbances of the hand and arm position. It is not too much to claim that all such distracting habits originate, more often than not, in stilted and uncomfortable methods of pedaling.

From what has been said above, it is obviously desirable that *every* organist needs to seek out and adopt such means of pedaling as may be found to be most convenient to his individual case.

In this seeking-out, he will wisely be guided by common-sense, for, by following it, he will save time in the long run and avoid what has been termed "the undeviating rut of Academicism," a fault which is very wide-spread.

AN ILLUSTRATED COURSE OF MUSIC STUDY

FOR MUSICAL CLUBS, COLLEGES, SCHOOLS, ETC.

By Arthur Elson

THE subject of music in schools has been taken to mean practically one topic alone. Up to the present the tonal art has been represented by singing only, unless the teacher happened to go "off at a tangent" and mention some of the many interesting points about music in a very short digression. If a teacher ever did anything like that, it was a gratuitous favor on his part; for the duties of the school music teacher are linked very closely to the particular book of songs chosen by his wise and enlightened school board.

One might think from this that we were breeding a race of Carusos and Tetrazzinis; but, strangely enough, such is not the case. Of the thousands of children who utter rhythmic sounds with faint hearts and fainter voices, very few indeed ever achieve any vocal prominence. If any of them actually do become proficient as soloists, even of a modest kind, it will not need a Sherlock Holmes to realize that they have been taking regular lessons of a singing teacher, outside of school hours.

Singing is quite fitting for kindergarten and pri-

mary work. It does its share, no doubt, in satisfying the great motor-activity of children which, if not occupied, would result in the mischief that a certain personage prepares for idle hands. In the grammar school, too, singing is useful enough. The boys and girls just entering their teens are not unwilling to discuss "A life on the ocean wave," or "The rustling trees of the forest." These subjects bring felicitous suggestions of vacation time. It is true that not all school music has good words, and it is also true that the music itself is not always suited to form a good taste; but, as Kipling would say, that is another story.

Singing may even play an important part in high schools and other preparatory institutions. It is also true that many of the high school song collections contain pleasing bits from the great composers' works. But the pupils are old enough to receive benefit from a more general course in music. The singing is of value as vocal gymnastics; but singing by itself brings too little musical knowledge. It would seem wise, therefore, to devote at least a part of the time to making good listeners instead of indifferent singers. Nearly all the pupils will hear music in later life, even if it is only at some public ceremony; while those who are destined to attend concerts will be vastly benefited by being taught "what it is all about." It has seemed wise, therefore, to include in this volume an outline of a course in general musical knowledge suitable for high school pupils, musical clubs, etc. Something of the history of music belongs in such a course; and it should include also a survey of the orchestral instruments, a few vital facts in acoustics, a knowledge of the good points of solo work, and some idea of musical form and the different schools of music. The outline given here is divided into fifty lessons, which can be given as a complete weekly hour for a year,

or divided further and fitted in as part of a singing hour. Unless otherwise mentioned, the references are to articles in these volumes, shown by the letters U.M.E., the material in the set of volumes entitled "Modern Music and Musicians," shown by the letters M.M.&M., or "World's Best Music," shown by the letters W.B.M. Theory and form are taken up first, then history and schools of music, and finally soloists, instruments and acoustics. The order, however, is a minor detail, and can be changed to suit local conditions; also one lesson of this set may need more (or less) time than a single study period. The sequence of topics, however, should not be changed.

MUSICAL FORM

1. FIGURES, PHRASES, PERIODS

Explain figure as a single idea of two or more notes.

Illustrate by two-note figure that begins Scharwenka's "Polish Dance," W.B.M., Vol. V., p. 1344, the two-bar figures in Sinding's "Rustle of Spring," W.B.M., Vol. V., p. 1348; the two-note figure on beats 2 and 3 in nearly every bar of Schuett's "Reverie," W.B.M., Vol. III., p. 680, and so on, including the one-bar figure in "Ase's Death," W.B.M., Vol. II., p. 478.

Play first movement of Beethoven's "Pastoral Symphony," showing how almost all the figures are derived from some part of the long figure in the first four bars.

Explain phrase, a single melodic idea longer than a figure, perhaps made up of several figures.

Show four-bar phrases in Grieg's "To Spring," W.B.M., Vol. V., p. 1356. Show phrases of varying length in Brahms's "Hungarian Dances," W.B.M., Vol. II., p. 495.

Explain period, or theme, made up of two parts called antecedent and consequent. The former is like a question, and leaves an unfinished impression; the latter is like an answer, and brings a feeling of completeness. Both parts may consist of more than one phrase, but the antecedent

is almost always clearly marked. They do not need to be of the same length. The consequent often ends in a cadence.

Illustrate single periods by choosing them from the gavottes and other dances, the first 15 bars of Mendelssohn's "Spring Song," W.B.M., Vol. II., p. 468 (noting that the consequent is shorter than the antecedent, which is an unusual case), and so on.

Explain two-period form, consisting merely of one period followed by another, with either or both repeated separately if desired. The periods may be wholly independent, or the second consequent may repeat matter from the first period. The latter is called two-period form with partial return.

Illustrate the form of two independent periods by singing "Annie Laurie," W.B.M., Vol. VIII., p. 695.

Illustrate the two-period form with partial return by Behr's "In the Month of May," W.B.M., Vol. V., p. 1106. Each antecedent and consequent is 8 bars long.

Illustrate also with the short "Spanish Dance," W.B.M., Vol. III., p. 818.

Explain that any piece may have an introduction before its periods, a coda after them, or a transition passage from one period to the next.

Illustrate by Hauser's "Cradle Song," W.B.M., Vol. III., p. 760, pointing out introduction and coda, and noting the repeats.

Explain that sometimes the two periods are repeated together, as if to get the effect of a song with two stanzas.

Illustrate by Thalberg's "Neapolitan Song," W.B.M., Vol. II., p. 508, and Farwell's "Northern Song," W.B.M., Vol. III., p. 689.

References for the first thirteen lessons: Article "Musical Form," in Vol. IX., W.B.M.; "The Theory of Music," by Louis C. Elson; and the scetion on "Theory," in Vol. VIII., U.M.E.

2. THE THREE-PART SONG FORMS

Explain three-part song form as consisting of a period, a second part, and a return of the first part, either wholly or partially, or with some alterations, especially in the consequent. Any extra passage from the second part to

the recurrence of the first is called a returning passage. The first part may be repeated, and the second and third parts together, or both repeats may be made, if the composer desires.

Illustrate by Behr's "French Child's Song," W.B.M., Vol. II., p. 1105.

Explain that the second part may consist of a period, with antecedent, consequent, and full cadence, in which case it is called a countertheme. It is practically a countertheme if it has antecedent, consequent, and half-cadence. It may, however, be free in style, when it is called an episode. It is also possible to distinguish still further by the use of the term "free episode" when the second part has not the least resemblance to a definite period.

Illustrate by Gurlitt's "Serene Morning," W.B.M., Vol. V., p. 1116. Notice that the middle part has three phrases instead of two, it being correct to call the first one a transition passage.

Illustrate by Chaminade's "Scarf Dance," W.B.M., Vol. V, p. 1326. Note that the periods are each 16 measures long, that the repeats are written out, and that the second part is practically a countertheme, but has no full cadence. Note also that the consequent is altered in the return of theme.

Illustrate by Dussek's "Les Adieux," W.B.M., Vol. V., p. 1117. Notice that part of the last measure on p. 1117 is a returning passage, and that there is a coda. The middle part here is a countertheme.

Illustrate by Oesten's "Little Story," W.B.M., Vol. V., p. 1121. Notice that from *piu lento* the hold is a returning passage, and that there is a coda.

Illustrate with Mendelssohn's "Death Song," W.B.M., Vol. I., p. 121. Note that there is an introduction, with material used again as a returning passage and a coda. Note that the repeats are written out, with constantly richer harmony. The second part is an episode, as it has no cadence. Note that in the final return of theme the cadence is put off twice, coming the third time—a favorite trick to give variety. The consequent may be spoken of as extended, while at the end of Chaminade's "Scarf Dance" the consequent was altered, to end the piece in its proper key.

Illustrate with Jensen's "Bridal Song," W.B.M., Vol. IV, p. 932. See analysis in description of how to play the piece.

Explain abbreviated three-part song form. In this the third part consists of a single phrase instead of a period.

Illustrate by Schuett's "Reverie," W.B.M., Vol. III., p. 680. For analysis, see description of how to play the piece.

3. SONG-FORM WITH TRIO

Explain that song-form with trio consists of a song-form, a second one called the trio, and a return of the first song-form. See origin of the term trio, in article on "Musical Form."

Illustrate by the "Hornpipe Polka," W.B.M., Vol. V., p. 1173. Note that the first song-form is three-part, while the trio consists of a single period repeated. Explain that the trio is often shown by a change of key. Notice coda.

Illustrate by Schnecker's "Petit Ballet," W.B.M., Vol. I., p. 94. Note that the song-form and the trio are each two-period independent forms, the periods of the trio being repeated.

Illustrate with "La Cinquantaine," W.B.M., Vol. I., p. 116. The song-form here is three-part, with an episode. Notice that each period of the trio has a little four-bar introduction before its 8-bar theme.

Illustrate by "Minuet" from Symphony by Haydn, W.B.M., Vol. IV., p. 1020. As the old minuets were usually song-forms with trio, some call that the minuet-form.

Illustrate by Popper's "Gavotte," W.B.M., Vol. II., p. 273, for rather free style.

Illustrate by Meyer-Helmund's "Dance," W.B.M., Vol. III., p. 775. Both song-form and trio are three-part. Notice the musette-like character of the trio, a style common in old gavottes. Notice that the trio is blended into the return of the song-form, and that a suggestion of the trio is interpolated into the song-form near the end of the piece. See Scharwenka's "Polish Dance," W.B.M., Vol. V., p. 1344, for a similar interpolation.

4. OTHER SONG-FORMS

Explain that song-forms of one period exist. This period, however, must be a little longer and more varied than the simple periods of the "French Child's Song," for example.

Illustrate by Gurlitt's "Slumber Song," W.B.M., Vol. V., p. 1119, and Scriabine's "Prélude," W.B.M., Vol. II., p. 342. Sing "The Mill in the Valley," W.B.M., Vol. VII., p. 461.

Song-form with two trios is sometimes used. The shape is song-form, first trio, song-form again, second trio, song-form again.

Illustrate by Mendelssohn's "Wedding March," W.B.M., Vol. II., p. 279. The introduction is repeated with the first period. The song-form is three-part. The first trio, in the signature of G, is two-part. A single period of the song-form returns, followed at once by the second trio, which is two-part in form, with a long returning passage. The figure of the introduction, blended in, brings back the complete song-form. The introduction material is used once again, to begin the coda.

Play the "Priests' March" from "Athalia," W.B.M., Vol. II., p. 530, pausing after each period and letting the pupils state to what part of the form it belongs.

Explain song-form and trio with abbreviated return, only a part of the song-form appearing after the trio.

Illustrate with Lange's "Pure as Snow," W.B.M., Vol. V., p. 1293.

Explain that the song-forms often verge upon the more unified rondos, which are not usually separated into definite periods.

Illustrate with Beethoven's "Farewell to the Piano," W.B.M., Vol. V., p. 1210, in which the trio is too unified to be divided into periods, and only one theme of the song-form returns at the end.

5. FIRST RONDO

Explain the spirit of the rondo, in which a section is made to alternate with one or more other sections, the first part always returning at the end. But rondos often have the sections more blended into one another than the song-forms.

Explain first rondo, consisting of first section or theme, second section, and first section returning at the end.

Illustrate by Clementi's "Rondo," W.B.M., Vol. V., p. 1167. Here the first section is brought back by the use of the letters D C. Note the absence of periods.

Explain that first rondo may be extended by repeat of section 2 with the final occurrence of section 1.

Illustrate by Poldini's "Poupée Valsante," W.B.M. Vol. V., p. 1186. Note that there are five bars of introduction, and that the first section consists of a definite period, repeated. The second period, however, is continued on with suggestions of the first section, and leads back into it too gradually for a song-form. After the repeat there is a long coda, adding to the rondo effect.

Explain that rondos and song-forms may approach each other in style, and that some pieces seem on the border-line between the two.

Illustrate with "Anitra's Dance," W.B.M., Vol. II., p. 483. Notice again that the first section, coming after a short introduction, is a single period, repeated. But the second section is so much more plastic in shape and style that the piece may be called a first rondo, though three-part song-form with long episode is not incorrect. Notice that in the final appearance of the first period, on p. 485, it is made to close in the tonic by having its antecedent extended instead of its consequent altered.

Illustrate by Oesten's "Gondellied," W.B.M., Vol. III., p. 614. Notice that this is practically a song-form with trio, but as the trio and song-form are given an extra repeat together, the piece has to be taken as a first rondo extended by repeats. There is no classification for such a piece among the song-forms.

Illustrate by Schulhoff's "Barcarolle," which shows a more unified style, such as is expected in modern rondos.

Illustrate by Chopin's Nocturne in G, Op. 37, No. 2, p. 241. In this the first section is not in periods, but built up from the material of the first three bars. The second section, *sostenuto*, is more clearly melodic, but still not in periods. The first section returns in part, then the second section appears again, and part of the first section comes back once more, with a few bars of the second section as a bit of coda.

6. SECOND RONDO

Explain that second rondo consists of theme, side-section, theme, second side-section, and theme again. It may therefore be made to approximate the song-form with two trios.

Explain that in its simplest form the second rondo may have each division consist of a single period. Some call this five-part song-form.

Illustrate by Moszkowski's "Spanish Dance," No. 1, W.B.M., Vol. IV., p. 992. Notice that song-form and trio with abbreviated return might give the schedule of second rondo, but that here each of the five divisions is about equal to any of the others in importance.

Explain that each rondo division may consist of a song-form if desired.

Illustrate by Beethoven's "Für Elise," in which the first section consists of a three-part song-form.

Illustrate second rondo by the slow movement from Beethoven's "Sonata Pathétique."

Illustrate by Tours' "Gavotte Moderne," W.B.M., Vol. IV., p. 1050. Gavottes are usually song-forms with trio, but here we find a rondo with trio instead. The rondo part is short, filling only two pages; and the first return of the theme is partial, lasting only four measures.

Illustrate by Lack's "Cabaletta," W.B.M., Vol. IV., p. 1077. In this the second theme, followed by the first theme (each 8 bars), gets an extra repetition, almost as if in the first part of a song-form with trio. But what would be the trio, on p. 1079, is so short that the form seems to be nearer to an irregular rondo in effect than to any other form, though it might be considered as song-form with short trio and abbreviated return.

Illustrate with part of Beethoven's "Andante," W.B.M., Vol. IV., p. 945. The chief theme is a three-part song-form. There is a side-section on p. 946, and another on p. 949. With the regular returns, the form might end on p. 951; but the rest is rather long for a coda, and the first period is suggested again on p. 953. Mention here that this is somewhat in the style of the old rondo, in which one theme was alternated with many others. The Mozart rondo on p. 576, Vol. III., W.B.M., shows very much the same shape and number of sections.

7. THE SONATA ALLEGRO FORM

Explain sonata allegro form (first sonata movement), with names of each part and schedule of keys in major. Dwell on the fact that this form allows the greatest variety of styles and contrasts in its themes, and allows these themes to be worked up in many effective ways in the development section. See article "Musical Form," Vol. IX., W.B.M.

Illustrate the idea of development by playing the first two pages of Chopin's Nocturne in G, Op. 37, No. 2, on p. 241. Draw attention to the fact that the entire musical section is based on the material of the first three bars.

Play and analyze the first movement of Haydn's sonata in D, No. 7, in the edition of his "Ten Celebrated Sonatas."

Play and analyze the first movement of Mozart's sonata, No. 333 in the Koechel catalogue (No. 8, Litolff edition).

Play and analyze the old sonata by Galuppi, W.B.M., Vol. IV., p. 873, and the old sonata by Paradisi, W.B.M., Vol. IV., p. 880. Note that these are less complete and less definite in style than the Haydn or Mozart sonatas, which are small compared to those of Beethoven.

Play and analyze a piano arrangement of the overture to Mozart's "Don Giovanni," explaining that the sonata form is used in many pieces besides actual sonatas.

Play and analyze a piano arrangement of the finale of Schumann's first symphony, showing the use of middle part instead of development.

8. THE SONATA ALLEGRO FORM IN MINOR

Explain the schedule of keys for the sonata in the minor mode.

Play and analyze the first movement of Mozart's sonata in A minor, No. 16 in Litolff's collection.

Play and analyze the first movement of Beethoven's "Sonata Pathétique."

Play and analyze a piano arrangement of the first movement of Beethoven's fifth symphony, noting the changes from minor to major and *vice versa*.

Explain the key schedule for a sonata movement with second theme appearing first in the dominant minor.

Illustrate by playing and analyzing the finale of Beethoven's first sonata, Op. 2, No. 1. Note how the major key of the middle part makes a good contrast to the constant minor of the themes.

9. OTHER MOVEMENTS OF THE SONATA

Explain that these movements may be in various forms.

Explain how the scherzo was used to replace the minuet.

Explain the difficulty that sometimes arises in finding a good form for the finale.

Explain the sonatina form.
Illustrate by Clementi's sonatina, Op. 36, No. 3 in the set.
Explain the sonatina rondo form.
Explain the sonata rondo form.
Illustrate by playing the finale of Beethoven's "Sonata Pathétique."
Play Mozart's "Turkish March," W.B.M., Vol. II., p. 512, which is classed as a rondo.
Play a piano arrangement of the slow movement of Beethoven's first symphony, as an example of sonata allegro form in slow movements.
Play the variations in Beethoven's sonata, Op. 14, No. 2.
Play the 5/4 movement of Tschaikowsky's "Pathetic Symphony" as an example of song-form with trio, and as an illustration of odd rhythm.

10. ORCHESTRAL FORMS

Explain that symphony, classical overture, concerto, and much of what is known as chamber music, employ the sonata form.
Describe the French overture.
Illustrate by playing a piano arrangement of the overture to Handel's "Messiah."
Describe the dramatic overture.
Illustrate with a piano arrangement of Beethoven's overture "Egmont."
Refer to the classical overture as already illustrated by Mozart's overture to "Don Giovanni."
Describe the medley overture.
Illustrate by the overture to Herold's "Zampa."
Describe the concert overture.
Illustrate by playing part or all of Mendelssohn's "Hebrides" overture.
Describe the Wagnerian prelude.
Illustrate by playing the Prelude to "Parsifal."
If time serves, play enough of the Prelude to "Die Meistersinger" to show that it tells a story by its themes.
Explain the symphonic poem, and the scope of program music. (See article by Prof. Horatio Parker, also article by W. J. Henderson, this vol.)
Play Rameau's "La Poule" without giving the title, and let the pupils guess what it describes. Then give the title, if no one guesses it, and in any case play the piece again,

showing that in programme music one cannot follow the idea without knowing what story, or "programme," the composer meant to suggest.

11. DANCES AND SUITES

See article on "The Dance," in this work.

Explain the old dances.

Illustrate by Galuppi's Gigue, W.B.M., Vol. IV., p. 870.

Illustrate by Martini's Gavotte, W.B.M., Vol. IV., p. 888.

Illustrate by "Leave Me In Anguish," W.B.M., Vol. VII., p. 452, in song vols., which is a vocal sarabande.

Explain the old suite, and give a description of those of its numbers that were not dances.

Illustrate by selections from the piano arrangement of Bach's Suite in D major.

Explain the modern suite.

Illustrate by selections from Bizet's two "Suites Arlésiennes," using the Carillon and Adagietto from suite 1, with the Minuet and Farandole from suite 2.

12. COUNTERPOINT AND FUGUE

Explain that counterpoint means writing in parts instead of chords.

Illustrate by "O Bone Jesu," or some other selection from Palestrina.

Explain Madrigal, Motet, and Chorale, U.M.E., Vol. V., p. 183 et seq.

Describe the form of the Mass.

Explain canon.

Illustrate by playing the little canon on p. 1065, by having two voices sing Marzials' duet "Friendship," W.B.M., Vol. VI., p. 181, and by selections from Jadassohn's Pianoforte Album, Op. 32.

Explain fugue.

Illustrate by fugue No. 7 from Vol. II. of Bach's "Well-Tempered Clavichord." When this is clear, analyze also fugue 5 from the same volume, for a more intricate example.

13. VARIOUS SHORT FORMS

Describe the short forms explained in article on Musical Form in Vol. IX., W.B.M.

Illustrate from the following:—

Chopin, Nocturne, Op. 27, W.B.M., Vol. IV., p. 904.
Ilyinski, Berceuse, W.B.M., Vol. III., p. 593.
Godard, Novellozza, W.B.M., Vol. III., p. 626.
Scharwenka, Mazurka, W.B.M., Vol. III., p. 599.
Mendelssohn Death Song, W.B.M., Vol. I., p. 121. (Funeral March.)
Mendelssohn, Spinning Song, W.B.M., Vol. III., p. 684. (Song Without Words.)
Pierné, Serenade, W.B.M., Vol. II., p. 349.
Paderewski, Melodie, W.B.M., Vol. III., p. 697.
Grieg, Butterfly, W.B.M., Vol. V., p. 1339. (Example of Tone-Picture.)

HISTORY

14. PRIMITIVE AND SAVAGE MUSIC

Primitive Instruments, U.M.E., Vol. I., p. 1.
The drum and its use, U.M.E., Vol. I., p. 5.
Flute, horn, etc., U.M.E., Vol. I., p. 10.
The lyre stage, U.M.E., Vol. I., p. 22.
The voice, U.M.E., Vol. I., p. 15.
Chinese music, U.M.E., Vol. I., p. 48; also Curiosities of Music, by Louis C. Elson.
Hindoo music, U.M.E., Vol. I., p. 60; Curiosities of Music.
Japanese music, Orchestral Instruments and Their Use, by Arthur Elson.
Peruvian and Mexican music, U.M.E., Vol. I., p. 55.
Savage music in general, Primitive Music, by Wallaschek.

15. EGYPTIAN AND HEBREW MUSIC

Egyptian instruments, U.M.E., Vol. I., p. 28 et seq.
Egyptian orchestra and probability that harmony was used, ibid.
Assyrian music, U.M.E., Vol. I., p. 37.
Hebrew poets and prophets, U.M.E., Vol. I., p. 40.

Antiphonal work in Hebrew choruses, ibid.
Biblical instruments, Orchestral Instruments and Their Use.
Biblical Songs, Curiosities of Music, Stainer's Music of the Bible.

16. GREEK AND ROMAN MUSIC

Greek bards, U.M.E., Vol. I., p. 62.
The work of Pythagoras, Theory of Music, by Louis C. Elson.
Greek Instruments, U.M.E., Vol. I., p. 65, Orchestral Instruments and Their Use.
Greek Scales, U.M.E., Vol. I., p. 62, Stainer and Barrett's Dictionary. (Do not make this too intricate, but give idea of varying scales on octave lyre, etc., like scales on the different white-key octaves of our piano. If available, play Macfarren's arrangement of the old Greek "Hymn to Calliope," and the earlier tune of "Auld Robin Gray" as showing effect of Dorian mode.)
A Greek Festival, Jaroslav de Zielinski in "Musician" for April, 1909.
The Greek drama, U.M.E., Vol. I., pp. 75, 79.
Roman instruments, U.M.E., Vol. I., pp. 79-87. (Describe water-organ. Note prominence of flute, and mention Mendelssohn's use of flute in "O be gracious, ye immortals," in "St. Paul," a subject of Roman times.)
Roman pantomime, U.M.E., Vol. I., pp. 79-87.
Early Christian singing, U.M.E., Vol. I., p. 88.

17. EARLY CHURCH MUSIC AND NOTATION

Ambrose and his scales, U.M.E., Vol. V., p. 131. See Grove's Dictionary.
The Gregorian scales (tones), U.M.E., Vol. V., p. 131, article Plain Song in Stainer and Barrett's Dictionary, Gregorian Accompaniment by Niedermeyer and D'Ortigue.
Neume notation, article Notation, Vol. XI., p. 243. (If available, borrow a specimen of neume notation to show class, or take class to some library having musical antiquities.)
The rise of the staff, article Notation, *loc. cit.*, "The Realm of Music," by Louis C. Elson. (If practicable, show missals in class or library.)
Clefs and their origin, article, Notation, cited above.

Measured notes, article Notation.
Solmisation, article Notation.
Primitive part-music, article Notation.

18. THE TROUBADOURS AND MINNESINGERS

Poetry of Troubadours, Troubadours and Courts of Love, by Rowbotham. (This book is the chief reference needed for the Troubadours.)
Works of Trouvères, Rowbotham.
Glee maidens, Orchestral Instruments and Their Use.
Instruments of the Troubadours, Rowbotham.
Anecdotes of famous Troubadours, Rowbotham.
Troubadour music. (Play any old Troubadour selections, describe the comedy "Robin et Marion," and play selections from it if available. See Tiersot's pamphlet, "Robin et Marion.")
Jongleurs and their instruments, Rowbotham.
Poetry and music of the Minnesingers, Curiosities of Music.
The story of Wagner's "Tannhäuser."
Customs and etiquette of the time, Curiosities of Music.
Musical Guilds, The Mastersingers, by Curt Mey.

19. THE SCHOOLS OF COUNTERPOINT

First English school. (Play and sing "Sumer is icumen in," dating from 1215 or earlier.
The French school.
Dunstable, U.M.E., Vol. I., p. 97.
Early Masses, U.M.E., Vol. V., p. 144.
Description of Madrigal and Motet, U.M.E., Vol. V., p. 183.
The Flemish schools, U.M.E., Vol. III., p. xvi, see "The History of Music," by Waldo Selden Pratt.
Di Lasso and Palestrina, U.M.E., Vol. III., p. 3.
See Grove's "Dictionary of Music and Musicians." (Sing Di Lasso's "Mon cœur se recommande," from Weckerlin's "Echos du Temps Passé," if available.)

20. THE RISE OF OPERA

Peri and the Florentines, U.M.E., Vol. II., p. 112.
Monteverde, U.M.E., Vol. II., p. 114, and Vol. III., p. 25.

Other Italians, U.M.E., Vol. I., pp. 112-114.
Lully and French opera, U.M.E., Vol. I., pp. 114, 115, Vol. IV., p. 515.
Purcell and English opera, U.M.E., Vol. I., p. 122, Vol. III., p. 39.
Schütz, Kaiser, and German opera, "A Critical History of Opera," by Arthur Elson.
The two Scarlattis, "A Critical History of Opera," Grove's Dictionary. (If possible, get a number of selections from the early operas, such as "Lasciate mi morire," from Monteverde's "Arianna," and operatic numbers by Purcell, Lully, the Scarlattis, etc. Play these to the class, with comments on their style. Sing "Nymphs and Shepherds," W.B.M., Vol. VII., p. 384.

21. EARLY INSTRUMENTAL AND OTHER MUSIC

Early instruments, article "Arnold Dolmetsch and his Instruments," in "Musician" for April, 1908.
The English virginal school, European Notes in "The Étude" for Feb., 1913.
Early violinists, Orchestral Instruments and Their Use.
Early Oratorio, U.M.E., Vol. V., pp. 211-217, 228.
Sacred musical dramas, U.M.E., Vol. V., p. 219.
The German chorales, U.M.E., Vol. V., p. 197.
Harpsichord music, article "Some Famous Pianists," W.B.M., Vol. IX., and biography of Purcell, U.M.E., Vol. III., p. 39. (Play some of the Purcell pieces, Scarlatti's "Pastorale e Capriccio," etc.)
English Songs, Chappell's Old English Popular Music.

22. JOHN SEBASTIAN BACH

References: U.M.E., Vol. III., p. 53 et seq., Spitta's life of Bach, Parry's life of Bach.
Topics: Biography of Bach.
Estimate of Bach's fugues.
Estimate of Bach's shorter harpsichord and clavichord works.
Estimate of Bach's orchestral works. For instruments used, see "Orchestral Instruments and Their Use."
Estimate of Bach's vocal works, Passion Music, etc., U.M.E., Vol. V., p. 233.

Illustrate by the following:
Invention No. 2, 15 Two-Part Inventions. Analyze this work.
First Prelude (used in Gounod-Bach "Ave Maria") without the words, W.B.M., Vol. VII., p. 337.
First Prelude with the words and melody of the "Ave Maria."
Fugue 7 or 9, Vol. II. of the "Well-Tempered Clavichord."
Selection from Suite in B minor.
Song, "Mein Gläubiges Herze," M.M.&M., Comp., Vol. III., p. 3.
Selection from the "Matthew Passion."

23. GEORGE FREDERICK HANDEL

References: U.M.E., Vol. I., p. 125 et seq., biography by Streatfeild, biography by C. F. Abdy Williams. In addition, see Grove's Dictionary for all biographies.
Topics: Handel's life and career.
Handel's instrumental works.
Handel's operas, "A Critical History of Opera."
Handel's oratorios, "The Standard Oratorios," by George P. Upton.
Handel's habit of plagiarism.
Illustrate by the following:
Recitative, "Comfort ye," W.B.M., Vol. VI., p. 84.
Aria, "Ev'ry valley," W.B.M., Vol. VI., p. 87.
Aria, "I know that my Redeemer liveth," M.M.&M., Comp., Vol. III., p. 72.
Aria "Angels ever bright and fair," W.B.M., Vol. VI., p. 209.
Largo, W.B.M., Vol. V., p. 1298.
The Harmonious Blacksmith, W.B.M., Vol. I., p. 175.
Selection from Six Little Fugues.
Selection from The Water Music, arr. for piano.

24. FRANZ JOSEF HAYDN

References: U.M.E., Vol. III., p. 113 et seq., life by Nohl, biography by J. Cuthbert Hadden.
Topics: The rise of symphony and sonata, U.M.E., Vol. I., p. 145 et seq.
Haydn's biography.
The social position of musicians.
Haydn's symphonies and sonatas.
Haydn's oratorios and songs, U.M.E., Vol. V., p. 246.

Illustrate by the following:
Austrian National Hymn, W.B.M., Vol. VIII., p. 618.
Song, "My mother bids me bind my hair."
Aria, "With verdure clad," W.B.M., Vol. VIII., p. 764.
First movement from Sonata No. 5 in Ten Celebrated Sonatas.
Slow movement and minuet from symphony, W.B.M., Vol. IV., pp. 1012 and 1020.
Finale of Symphony No. 7, in D, in Ten Celebrated Symphonies.

25. WOLFGANG AMADEUS MOZART

References: U.M.E., Vol. III., p. 139 et seq., life by Jahn, life by Breakspeare.
Topics: Life of Mozart.
Child prodigies.
Mozart's sonatas and symphonies.
Mozart's early operas.
"Figaro," "Don Giovanni," and "The Magic Flute."
Illustrate by the following:
Song, "The Violet," W.B.M., Vol. VI., p. 194.
Song from "The Magic Flute," W.B.M., Vol. VI., p. 207.
"Voi che sapete," from "The Marriage of Figaro."
Minuet from "Don Giovanni," W.B.M., Vol. III., p. 566.
Rondo, W.B.M., Vol. III., p. 576.
Symphony in G minor, arr. for piano.

26. LUDWIG VAN BEETHOVEN

References: U.M.E., Vol. III., p. 167 et seq., Vol. I., p. 171 et seq., life by Thayer, life by Schindler.
Topics: Biography of Beethoven.
Influence of women on composers, Woman's Work in Music, by Arthur Elson.
Beethoven's three periods.
Beethoven's sonatas.
Beethoven's symphonies.
Beethoven's other works.
Illustrate by the following:
Finale of first symphony, arr. for piano.
First and third movement of first sonata.
Faithfu' Johnnie, M.M.&M., Comp., Vol. III., p. 191.

Andante from the Kreutzer Sonata, W.B.M., Vol. I., p. 1.
Funeral March, from sonata Op. 26, M.M.&M., Comp., Vol. II., p. 355.
First two movements of seventh symphony, arr. for piano.

27. FRANZ PETER SCHUBERT

References: U.M.E., Vol. III., p. 241 et seq., life by Frost.
Topics: Life of Schubert.
Schubert's songs.
Song writers in general.
Schubert's symphonies.
Schubert's other works.
How the great musicians composed, "Composition, its Methods and Humors," in Musician for Dec., 1911.
Illustrate by the following:
Song, "Who is Sylvia," W.B.M., Vol. VIII., p. 724.
Song, "By the Sea," W.B.M., Vol. VI., p. 14.
Song, "The Wanderer," W.B.M., Vol. VII., p. 372.
Impromptu, W.B.M., Vol. I., p. 156.
Transcription by Liszt, "Hark, hark, the Lark," W.B.M., Vol. IV., p. 1098.
Selections from symphony in C major, arr. for piano.

28. FROM GLUCK TO VERDI

Gluck and his reforms, U.M.E., Vol. III., p. 95 et seq.; "Great Composers and Their Works," by Louis C. Elson.
Cherubini and Spontini in "Cherubini," by Crowest, and Grove's "Dictionary."
Rossini, U.M.E., Vol. III., p. 223.
Donizetti, U.M.E., Vol. IV., p. 535.
Opera buffa in "A Critical History of Opera," by Arthur Elson.
Bellini, U.M.E., Vol. IV., p. 543.
Verdi's early works, U.M.E., Vol. IV., p. 425.
Illustrate by the following:
Song, "Ach, erbarmet euch mein," from Gluck's "Orfeo."
Song, "Che faro senza Euridice," from Gluck's "Orfeo."
Chorus from Gluck's "Iphigenie in Aulis," arr. for piano, W.B.M., Vol. II., p. 537.

Song, "Bel raggio," from Rossini's "Semiramide," M.M.&M., Comp., Vol. III., p. 36.
Song, "It is better to laugh," Donizetti, W.B.M., Vol. VII., p. 426.
Song, "Casta Diva," from Bellini's "Norma."
Duet, "Home to our mountains," from Verdi's "Trovatore," W.B.M., Vol. VIII., p. 750.
Song, "Il Balen," from Verdi's "Trovatore," W.B.M., Vol. VII., p. 421.
Transcription from "Trovatore," W.B.M., Vol. V., p. 1198.
Bolero from "The Sicilian Vespers," W.B.M., Vol. IV., p. 930.

29. WEBER AND THE ROMANTIC SCHOOL

Weber's life, U.M.E., Vol. III., p. 201 et seq.
Weber's operas, ibid.
Weber's other works, in Grove's "Dictionary."
Spohr's life, U.M.E., Vol. III., p. 263 et seq.
Spohr's works, ibid.
Meyerbeer's life, U.M.E., Vol. III., p. 295 et seq.
Meyerbeer's works, ibid.
Wagner's attacks on Meyerbeer, and composers' estimate of one another.
Illustrate by the following:
Prayer from Weber's "Der Freischütz," W.B.M., Vol. VI., p. 216.
"Perpetuum Mobile," by Weber, M.M.&M., Comp., Vol. I., p. 204.
Song, "Rose so enchanting," from Spohr's "Zemire and Azor."
"Rondoletto," Spohr, W.B.M., Vol. III., p. 746.
Page's song, from Meyerbeer's "Huguenots," W.B.M., Vol. I., p. 198.
Coronation March from Meyerbeer's "Prophète," W.B.M., Vol. II., p. 520.

30. FELIX MENDELSSOHN

References: U.M.E., Vol. IV., p. 311 et seq.; life by Lampadius, Stratton's biography.
Topics: Life of Mendelssohn.
Ages of the great composers, and age at which they first wrote famous works.
Mendelssohn's songs and the songs without words.
Mendelssohn's oratorios, The Standard Oratorios, Upton.

Mendelssohn's fugues and contrapuntal works.
Mendelssohn's symphonies and orchestral works.
Illustrate by the following:
Song, "Auf Flügeln des Gesanges," W.B.M., Vol. VII., p. 320.
Song, "Jerusalem," from "St. Paul," W.B.M., Vol. VI., p. 108.
Song, "But the Lord," from "St. Paul," W.B.M., Vol VII., p. 347.
Hunting Song, W.B.M., Vol. II., p. 424.
Nocturne from "Midsummer Night's Dream," W.B.M., Vol. III., p. 692.
Selections from the Scotch Symphony, arr. for piano.

31. ROBERT SCHUMANN

References: U.M.E., Vol. IV., p. 331 et seq., life by Riemann, life by Wasiliewski.
Topics: Life of Schumann.
Professions for which composers were intended.
Schumann's songs.
Schumann's piano works.
Schumann's symphonies and other works.
Clara Schumann and women composers, Woman's Work in Music.
Illustrate by the following:
Song, "Widmung," W.B.M., Vol. II., p. 511.
Song, "Ich grolle nicht," W.B.M., Vol. II., p. 536.
Song, "The Two Grenadiers," M.M.&M., Comp., Vol. III., p. 182.
Träumerei and Romance, W.B.M., Vol. V., p. 1276.
Nocturne, M.M.&M., Comp., Vol. II., p. 542.
Eusebius and Florestan, from the "Carneval."
Selections from fourth symphony, arr. for piano.

32. CHOPIN AND OTHERS

Life of Chopin, biography by Niecks, biography by Karasowski, U.M.E., Vol. IV., p. 349 et seq.
Chopin's music.
Life of Brahms, U.M.E., Vol. IV., p. 453 et seq., biography by Erb, life by Deiters.
The music of Brahms.
Life of Grieg, U.M.E., Vol. IV., p. 491 et seq., biography by Henry T. Finck.
Grieg's music.

Raff and his music.
Franz and others, Songs and Song Writers, by Henry T. Finck.
Illustrate by the following:
Chopin, Berceuse, M.M.&M., Comp., Vol. I., p. 18.
Chopin, Military Polonaise, M.M.&M., Comp., Vol. I., p. 24.
Grieg, "Morning," from Peer Gynt suite, W.B.M., Vol. II., p. 474.
Grieg, "Solveig's Song," M.M.&M., Comp., Vol. II., p. 153.
Brahms, "Sapphic Ode," W.B.M., Vol. VII., p. 369.
Brahms, selection from second symphony, arr. for piano.
Raff, "La Fileuse," W.B.M., Vol. II., p. 332.
Franz, song, "Good Night," W.B.M., Vol. VII., p. 298.
Jensen, song, "Oh, press thy cheek," W.B.M., Vol. VIII., p. 666.

33. LISZT AND BERLIOZ

Life of Berlioz, U.M.E., Vol. IV., p. 365 et seq., Memoirs of the composer.
Berlioz and the programme symphony.
Life of Liszt, U.M.E., Vol. IV., p. 385 et seq., biography by James Huneker.
Liszt's piano playing.
Liszt's piano works and transcriptions.
Liszt's symphonic poems.
Illustrate by the following:
Berlioz, song, "Villanelle," Op. 7, No. 1.
Berlioz, Menuet des Sylphes, from "The Damnation of Faust."
Berlioz, Danse des Feu-Follets, from "The Damnation of Faust."
Liszt, Rakoczy March, W.B.M., Vol. I., p. 144.
Liszt, song, "Die Lorelei."
Liszt, "Liebestraum," W.B.M., Vol. IV., p. 980.
Liszt, Hungarian Rhapsody, No. 2, M.M.&M., Comp., Vol. I., p. 74.

34. RUBINSTEIN AND TSCHAIKOWSKY.

Rubinstein's life, U.M.E., Vol. IV., p. 469.
Rubinstein's music.
Tschaikowsky's life, U.M.E., Vol. IV., p. 479.
Tschaikowsky's symphonies and tone poems.
Tschaikowsky's operas and other works.

Mendelssohn's fugues and contrapuntal works.
Mendelssohn's symphonies and orchestral works.
Illustrate by the following:
Song, "Auf Flügeln des Gesanges," W.B.M., Vol. VII., p. 320.
Song, "Jerusalem," from "St. Paul," W.B.M., Vol. VI., p. 108.
Song, "But the Lord," from "St. Paul," W.B.M., Vol VII., p. 347.
Hunting Song, W.B.M., Vol. II., p. 424.
Nocturne from "Midsummer Night's Dream," W.B.M., Vol. III., p. 692.
Selections from the Scotch Symphony, arr. for piano.

31. ROBERT SCHUMANN

References: U.M.E., Vol. IV., p. 331 et seq., life by Riemann, life by Wasiliewski.
Topics: Life of Schumann.
Professions for which composers were intended.
Schumann's songs.
Schumann's piano works.
Schumann's symphonies and other works.
Clara Schumann and women composers, Woman's Work in Music.
Illustrate by the following:
Song, "Widmung," W.B.M., Vol. II., p. 511.
Song, "Ich grolle nicht," W.B.M., Vol. II., p. 536.
Song, "The Two Grenadiers," M.M.&M., Comp., Vol. III., p. 182.
Träumerei and Romance, W.B.M., Vol. V., p. 1276.
Nocturne, M.M.&M., Comp., Vol. II., p. 542.
Eusebius and Florestan, from the "Carneval."
Selections from fourth symphony, arr. for piano.

32. CHOPIN AND OTHERS

Life of Chopin, biography by Niecks, biography by Karasowski, U.M.E., Vol. IV., p. 349 et seq.
Chopin's music.
Life of Brahms, U.M.E., Vol. IV., p. 453 et seq., biography by Erb, life by Deiters.
The music of Brahms.
Life of Grieg, U.M.E., Vol. IV., p. 491 et seq., biography by Henry T. Finck.
Grieg's music.

Raff and his music.
Franz and others, Songs and Song Writers, by Henry T. Finck.
Illustrate by the following:
Chopin, Berceuse, M.M.&M., Comp., Vol. I., p. 18.
Chopin, Military Polonaise, M.M.&M., Comp., Vol. I., p. 24.
Grieg, "Morning," from Peer Gynt suite, W.B.M., Vol. II., p. 474.
Grieg, "Solveig's Song," M.M.&M., Comp., Vol. II., p. 153.
Brahms, "Sapphic Ode," W.B.M., Vol. VII., p. 369.
Brahms, selection from second symphony, arr. for piano.
Raff, "La Fileuse," W.B.M., Vol. II., p. 332.
Franz, song, "Good Night," W.B.M., Vol. VII., p. 298.
Jensen, song, "Oh, press thy cheek," W.B.M., Vol. VIII., p. 666.

33. LISZT AND BERLIOZ

Life of Berlioz, U.M.E., Vol. IV., p. 365 et seq., Memoirs of the composer.
Berlioz and the programme symphony.
Life of Liszt, U.M.E., Vol. IV., p. 385 et seq., biography by James Huneker.
Liszt's piano playing.
Liszt's piano works and transcriptions.
Liszt's symphonic poems.
Illustrate by the following:
Berlioz, song, "Villanelle," Op. 7, No. 1.
Berlioz, Menuet des Sylphes, from "The Damnation of Faust."
Berlioz, Danse des Feu-Follets, from "The Damnation of Faust."
Liszt, Rakoczy March, W.B.M., Vol. I., p. 144.
Liszt, song, "Die Lorelei."
Liszt, "Liebestraum," W.B.M., Vol. IV., p. 980.
Liszt, Hungarian Rhapsody, No. 2, M.M.&M., Comp., Vol. I., p. 74.

34. RUBINSTEIN AND TSCHAIKOWSKY.

Rubinstein's life, U.M.E., Vol. IV., p. 469.
Rubinstein's music.
Tschaikowsky's life, U.M.E., Vol. IV., p. 479.
Tschaikowsky's symphonies and tone poems.
Tschaikowsky's operas and other works.

Russian folk music, Modern Composers of Europe.
Illustrate by the following:
Rubinstein, song, "Thou art like a flower," W.B.M., Vol. VIII., p. 780.
Rubinstein, song, "The Asra," W.B.M., Vol. VI., p. 263.
Rubinstein, "Kammenoi Ostrov," W.B.M., Vol. II., p. 398.
Tschaikowsky, Andante Cantabile from string quartet, W. B.M., Vol. IV., p. 1029.
Tschaikowsky, song, "Nur wer die Sehnsucht kennt," M.M.& M., Comp., Vol. II., p. 61.
Tschaikowsky, Theme and Variations, abridged, W.B.M., Vol. II., p. 367.
Tschaikowsky, finale from "Pathetic Symphony."

35. RICHARD WAGNER

References: U.M.E., Vol. III., p. 401 et seq., Henry T. Finck's biography, Gustav Kobbé's "Wagner and His Works."
Topics: Life of Wagner.
Description of "Rienzi" and its popularity.
Growing ideals; "The Flying Dutchman," "Tannhäuser," "Lohengrin."
Adverse criticisms of Wagner.
The Ring of the Niebelungen.
"Parsifal," "Tristan," and "Die Meistersinger."
Guiding motives, illustrated by parts of Act I., "Die Walküre."
Illustrate by the following:
Prayer from "Rienzi."
Tannhäuser March, W.B.M., Vol. II., p. 468.
Elsa's Wedding Procession from "Lohengrin," W.B.M., Vol. III., p. 571.
Songs, "Dreams" and "Albumleaf."
Prelude to "Parsifal."
Song, "Am stillen herd," from "Die Meistersinger."
Magic Fire Music, transcribed from "Die Walküre."

36. OTHER OPERA COMPOSERS

Verdi and his later works, U.M.E., Vol. IV., p. 425 et seq., Pougin's biography.
Bizet's life and works.
Gounod's life and works, U.M.E., Vol. IV., p. 443 et seq.

Massenet and Saint-Saëns, Modern Composers of Europe.
Modern Italian operas, Modern Composers of Europe.
Opera in Germany, Modern Composers of Europe.

Illustrate by the following:

Song, "Habanera," from Bizet's "Carmen," M.M.& M., Comp., Vol. III., p. 167.
Song, "Toreador," from Bizet's "Carmen," M.M.& M., Comp., Vol. III., p. 65.
Song, "The King of Thule," from Gounod's "Faust," W.B.M., Vol. VII., p. 468.
Funeral March of a Marionette, Gounod, W.B.M., Vol. I., p. 265.
Aragonaise, Massenet, from ballet of "The Cid," W.B.M., Vol. II., p. 364.
Song, "Mon cœur s'ouvre à ta voix," from St.-Saëns' "Samson et Dalila," M.M.& M., Comp., Vol. III., p. 95.
March from Act II., Scene 2, Verdi's "Aïda," arr. for piano.
Intermezzo from Mascagni's "Rustic Chivalry," W.B.M., Vol. II., p. 290.
Song, "Un bel di vedremo," from Puccini's "Madama Butterfly."
Sandman's Song, from Humperdinck's "Hänsel and Gretel."

37. SCHOOLS OF THE PRESENT

References: Article on Contemporary Schools, W.B.M., Vol. X., p. 377, Arthur Elson's "Modern Composers of Europe," and "Music Club Programmes from All Nations."

Topics: Modern Germany and Strauss.
Modern France and Debussy.
Modern England.
Russia.
Other foreign schools.

Illustrate by the following:

Song, Strauss, "Die Nacht," W.B.M., Vol. VII., p. 475.
Strauss, "Träumerei," M.M.& M., Comp., Vol. II., p. 363.
Song, "Les Cloches," Debussy, M.M.& M., Comp., Vol. III., p. 282.
Song, "Romance," Debussy, M.M.& M., Comp., Vol. III., p. 197.
"Lotus Land," for piano, by Cyril Scott.
"Rustle of Spring," by Sinding, W.B.M., Vol. V., p. 1348.
Prelude in C-sharp minor, Rachmaninoff, W.B.M., Vol. II., p. 439.

"The Music Box," Liadow, W.B.M., Vol. V., p. 1280.
"The Dancing Doll," Poldini, W.B.M., Vol. V., p. 1186.

38. AMERICAN MUSIC

References: History of American Music, by Louis C. Elson, Contemporary American Composers, by Rupert Hughes, Early Concert Life in America, by Oscar G. Sonneck, Librarian of Congress, Our National Music and its Sources, by Louis C. Elson.

Topics: Pilgrim and Puritan Music.
The rise of concerts.
The rise of opera.
American national songs.
American Composers.
Negro and Indian music, U.M.E., Vol. II., p. 371 et seq.

Illustrate by the following:

Gottschalk, "The Last Hope," W.B.M., Vol. IV., p. 1053.
Chadwick, song, Allah."
Parker, song, "Morning Song," M.M.&M., Comp., Vol. III., p. 292.
Paine, song, "A Farewell."
Foote, song, "Irish Folk-Song."
MacDowell, Witches' Dance, W.B.M., Vol. III., p. 660.
Converse, song, "A Lover's Envy," M.M.&M., Comp., Vol. III., p. 296.
De Koven, song, "Cradle Song," W.B.M., Vol. VIII., p. 577.
Gerrit Smith, song, "Boat Song," M.M.&M., Comp., Vol. III., p. 14.
Chas. W. Cadman, song (Indian), "Far off I heard a lover's flute."
Kelley, Ballet Episode, M.M.&M., Comp., Vol. I., p. 221.
Herbert, "Punchinello," M.M.&M., Comp., Vol. II., p. 307.

SOLOISTS AND INSTRUMENTS

39. SINGERS AND SINGING

References: Voice Building and Tone Placing, Curtis; How to Sing, by Lilli Lehmann; Famous Singers, by H. C. Lahee; works on singing by Sieber, Wesley Mills, A. B. Bach, and others; articles in this volume and U.M.E., Vol. VI.

Topics: Structure of chest, larynx, etc.
Ordinary respiration.
Breathing while singing.
Head and chest register.
How to practise.
Some famous singers.
What to look for in a singer.
Schools of song.
Illustrate by the following:
Recitative, "Comfort ye," W.B.M., Vol. VI., p. 84.
Aria cantabile, "He shall feed His flock," W.B.M., Vol. I., p. 223.
Aria di bravura, "Revenge Timotheus cries," Handel; or "Ev'ry Valley," song vols., p. 87.
Modern opera, "Dio Possente," W.B.M., Vol. VII., p. 410.
German Lied, "Aus meinen grossen Schmerzen," M.M.& M., Comp., Vol. II., p. 12.
Art song, "Israfel," W.B.M., Vol. VII., p. 341.
Folk-song style, French, La Romanesca, W.B.M., Vol. III., p. 670.
Scotch folk-song, "Within a mile of Edinboro Town" (written originally as a parody on the style), W.B.M., Vol. VIII., p. 789.
Irish folk-song, "The Little Red Lark," W.B.M., Vol. VII., p. 543.
English folk-song style, "Twickenham Ferry," W.B.M., Vol. VII., p. 481.
American folk-song style, "My Old Kentucky Home," W.B.M., Vol. VIII., p. 586.

40. PIANO AND ORGAN

References: Articles in M.M.& M., Vol. III., Pauer: The Pianoforte, Rimbault: The Pianoforte and its Construction, Fillmore: History of Piano Music, Weitzmann: History of Pianoforte Playing, Lahee: Famous Pianists, Stainer: Organ Primer, Lahee: The Organ and its Masters, Audsley: The Art of Organ Building, articles on Piano Playing and Organ, this work.

Topics: History and structure of the piano.
Practice.
Schools of piano music.
Some famous pianists.
What to look for at a piano recital.

Organ history and structure.
Organ Practice.
Some famous organists.
What to look for in organ players.
Illustrate piano music by the following:
Purcell, selection from Golden Sonata. Harpsichord music.
Vitali, Chaconne for violin and organ.
Bach, Gavotte, W.B.M., Vol. IV., p. 1068. Harpsichord music.
Hummel, Caprice, W.B.M., Vol. III., p. 793. Early piano style.
Beethoven, "Sonata Pathétique," first movement. Broad style.
Thalberg, Nocturne, W.B.M., Vol. III., p. 567. Melodic style.
Schubert-Liszt, "The Erl-King," M.M.& M., Comp., Vol. II., p. 590. Antiphonal style, sometimes called "the orchestration of the piano."

41. VIOLIN

References for instruments: U.M.E., Vol. I., and Orchestral Instruments and Their Use.
Topics: Technical points of violin-playing.
Use in orchestra and concert, tone-color, etc.
Some famous violinists, see Famous Violinists by H. C. Lahee.
Life and work of Paganini, M.M.& M., Vol. I., Grove's Dictionary.

42. OTHER BOWED INSTRUMENTS

Technique, tone-color, and use of the viola.
Technique, tone-color, and use of the violoncello.
Technique, tone-color, and use of the contrabass.
Examples of the use of these instruments.

43. OTHER STRINGED INSTRUMENTS

Technique, tone-color, and use of the harp.
The chromatic harp.
History of the harp.
The guitar and its use
The mandolin and its use.
The banjo and its use.
Lutes and old lute music.

44. THE FLUTE FAMILY

Technique, tone-color, and use of the flute.
Woodwind instruments in Greece.
Woodwind instruments in Rome.
Woodwind instruments in the Middle Ages.
Bass flutes.

45. THE OBOE FAMILY

Technique, tone-color, and use of the oboe.
Technique, tone-color, and use of the English horn.
Oboes of Bach's time and earlier.
Technique, tone-color, and use of the bassoon.
Technique, tone-color, and use of the contrabassoon.

46. THE CLARINETS

Acoustics of tubes, appendix of Orchestral Instruments and Their Use.
Transposing instruments and their rise.
Technique, tone-color, and use of the clarinets.
Technique, tone-color, and use of the basset-horn.
Technique, tone-color, and use of the bass clarinet.

47. THE HIGHER BRASS INSTRUMENTS

Technique, tone-color, and use of the French horn.
Technique, tone-color, and use of the trumpet.
Technique, tone-color, and use of the cornet.
Technique, tone-color, and use of the saxophones.
History of horn and trumpet playing.

48. THE DEEPER BRASS INSTRUMENTS

Technique, tone-color, and use of the trombones.
Trombone playing in old times.
Technique, tone-color, and use of the tubas.
The Wagnerian brasses.
The ophicleide, serpent, and other instruments.

49. INSTRUMENTS OF PERCUSSION

Kettledrums.
Other drums.
Cymbals.
Bells.
The celesta.
Instruments of definite pitch.
Instruments of indefinite pitch.

50. THE ORCHESTRA AS A WHOLE

Review of tone-colors of instruments.
Growth of the orchestra.
Instruments of classical and modern orchestras.
Scores.
Orchestration, books by Berlioz (revised by Strauss) and Prout.
Conducting, articles by Cowen, this vol., and Seidl, M.M.& M., Vol. II.
The brass band and its instruments, article by L. C. Elson, this volume.

It will be seen that in the course here outlined, enough articles and illustrations are at hand either in "The World's Best Music," "Modern Music and Musicians," or "The University Musical Encyclopedia." It will be found that the lessons on form, history, and piano or vocal schools can be carried out with fairly few references. They are therefore practicable for quite small towns as well as large cities. The teachers, however, must either play or sing the illustrations themselves, or find some one else able and willing to do so.

In large cities, or wherever orchestral players are available, the work on each orchestral instrument should be illustrated by having a performer on it show the technical points, and play one or more pieces exhibiting the capabilities of the instrument. For organ, a church recital will serve.

Many women's clubs should find this course useful.

Those colleges that have no music department, as well as schools, will find this course of practical value. In both colleges and schools, examinations may be given, and the subject of music counted toward a degree or diploma, as it is now in many universities.

Whether or not the subject is made to count, it will be of much practical benefit to the attentive student, and should give him a full grasp of the pleasure that comes from the real appreciation of music.

BANDS AND SMALL ORCHESTRAS

By Louis C. Elson

MUCH has been said in this volume about orchestral scores and the great orchestral works. But it often happens that the musician is obliged to build his orchestra upon much smaller lines than are called for by the masterpieces. In such a case he is obliged to rescore some works and to use many makeshifts. A very small orchestra might be made up as follows: Two first violins, one second violin, one viola, one violoncello, one contrabass, one flute, one oboe (if obtainable), one or two clarinets, one bassoon (if obtainable), one or two horns, one or two cornets, one trombone, and (if at all possible) a pair of kettledrums.

Here are some of the substitutions that the leader will be obliged to make. If he has no kettledrums he can sometimes allow the contrabass to play *pizzicato* in place of them. Piano may take the place of harp in any score (when necessary), and the piano may sometimes have to fill out missing instruments in a very small orchestra. If there is no oboe obtainable, one of the clarinets must take its place. Sometimes it is well to have an extra contrabass or violoncello, if there is no bassoon, and allow it to take the part of the missing instrument. The French horn is sometimes difficult to obtain in a small town, and in this

case its part must be divided between the cornet and the trombone. If one places a hat over the bell of a cornet, and plays softly, the result is somewhat like the horn quality. With such an orchestra some of the works of Schubert, Mozart, Haydn, and Bach are possible, and there is a large repertoire of lesser works obtainable wherewith to make interesting programmes.

Military and brass bands have some points of dissimilarity from orchestras. In the first place there is often no full score for the leader as there is for the director of an orchestra. Often the leader plays cornet, and cornet part is written to take the place of a full score; that is, it has its own melody and also the important entrances of each instrument "cued in," in small notes. Sometimes we find great orchestral scores transcribed for full military band. In such a case the clarinets take the place of the orchestral string parts, especially of the violins. In England a good effect has been attained, when a military band is playing in a concert-room, by adding a few contrabasses to the score. If such a score is written out we find the wood-wind instruments at the top of the page, the brasses lower, and the drums at the foot. Cornets and clarinets would be the chief melodic instruments, although, of course, the different tone-colors of the other instruments might often become temporarily prominent, and the saxhorns are of great importance in the body of the tone.

Here is the make-up of a full military band:

Flutes and piccolos (more about these below).
Two E-flat clarinets.
One solo B-flat clarinet.
Three or four additional B-flat or A clarinets.
One B-flat bass clarinet.
Two bassoons.

First and second E-flat cornets.
First and second B-flat cornets.
Four E-flat horns (saxhorns).
Three trombones (alto, tenor, and bass, but generally all B-flat trombones).
One B-flat alt-horn (saxhorn).
Four euphoniums and tubas (generally saxhorns).
Snare drums, bass drum, cymbals.

It will be noticed that there are more transposing instruments in a brass band than in an orchestra, both upward and downward. A German score would be about like the above, which is used in England, and often in America. The French score would have baritones and bombardons (see below), and would treat the trombones as transposing instruments, which is not the case in America. French and American military bands would also have saxophones, sometimes an entire quartette of them, which are capable of most beautiful, tender, and romantic effects.

The flutes in the above score are usually the regular instrument (the non-transposing flute), but sometimes a tierce flute, transposing up a minor third, is used in Europe. The piccolos are the regular instruments, transposing an octave up, but sometimes one may hear a still smaller and shriller piccolo which transposes up a ninth or a tenth. Sometimes more piercing instruments than even the piccolos are used in a full military band. The E-flat clarinets, for example, transpose up a minor third and are excessively penetrating, while an A-flat clarinet which can sometimes be found in a very large band, is the worst squealer ever heard in music; it transposes up a minor sixth and is suitable in only very loud effects.

The chief differences between orchestras and military or brass bands arise from the fact that they are heard under totally different circumstances and in different surroundings. An orchestra would be com-

paratively ineffective in the open air, where its most delicate effects would be lost, and would be totally impossible to use while marching.

The military band, as will be seen from the score given above (which is, however, by no means the only possible one), has reed or wood-wind instruments as well as brass. A brass band would do without the wood-wind, although sometimes a clarinet or two might appear in a small brass band. To show the difference possible in military band scores, we append a list of instruments found in one of our largest organizations.

Two piccolos (one a ninth piccolo, transposing a ninth up).
One flute.
One A-flat clarinet.
Two E-flat clarinets.
Eight B-flat clarinets (one a solo or leading clarinet).
Two bassoons.
One bass clarinet.
Four horns, or saxophones.
Four cornets.
One alt-horn.
Two tenor saxhorns.
One Flügelhorn.
One baritone, or euphonium.
Four tenor trombones.
Two F helicons.
Two B-flat helicons.
Bass drum. Cymbals. Snare drums. Pavillon Chinois.

Most of these instruments will be recognized by the student who comprehends the orchestra. The ones less familiar may now be described.

The saxhorns are the core of the brass section, and are the chief element in the brass band, *i.e.*, the band without reed or wood-wind instruments. The saxhorns are so-called because they were the invention of Adolph Sax (born at Dinan, France, in 1814).

Saxhorns are made in various sizes and pitches, the deeper ones being sometimes called baritone, euphonium, bass horn, and contrabass horn. The difference between baritone and euphonium is one of quality rather than pitch, the former having a narrower tube than the latter.

The bass and contrabass are sometimes called bombardon and contrabombardon. If these large brass instruments are made in a circular form they are called helicons. The helicon is of circular shape in order that the performer may carry it upon his left shoulder, the circle of brass winding around his body. This is of great convenience in marching, since the instrument has considerable weight.

As all these saxhorns are made in different sizes and pitches, they have become the chief characteristic of many brass bands and are of the utmost importance in full military bands as well. They form one of the chief points of difference between these and the orchestra.

The French horn can be used in brass bands and military bands, but it is difficult to play in marching and its place can be very well supplied by the saxophone, which was also the invention of Adolph Sax. The saxophone has a different keying from the saxhorns, the latter being keyed and played on the same principle as the cornets, French horns, and trombones. The saxophone, however, has a key system more like that of the clarinet. It also has a clarinet mouthpiece. Hence some careless writers speak of it as a brass clarinet, but its bore and shape are essentially different from the clarinet and the tone-color is not clarinet-like. Its tone quality approaches the mellow and romantic style of the open tones of the French horn, but it is easier to play, much more flexible, and slightly more veiled than that instrument.

Saxophones are also made in all pitches, some twelve sizes and pitches being obtainable. It is therefore quite easy to form a quartet of these instruments. The tenor saxophone is, however, the most beautiful of them all in tone quality. It is very strange that more use has not been made of this instrument in regular orchestral scores. Bizet obtained a delicious effect with this instrument in the first movement of his "Suite Arlésienne," where it pictures the simple-minded little lad whom they call "L'Innocent."

Of the clarinets in military bands we have already spoken. The B-flat clarinets are most useful to suggest the string tones of the orchestra. The E-flat clarinet, too cutting in tone to be very suitable in orchestral scores (although it has been used by Berlioz, Richard Strauss, and others) is very effective with a full band, where it is like the first violin of an orchestra. The tiny, but terrible, A-flat clarinet is never used except in the heaviest touches of a very large military band score; it fairly screams its tones.

Oboes sometimes appear in a military band, but only in very delicate and soft passages. The instrument is too gentle for good effect in the usual score of the full band, and is generally omitted altogether.

Cornets, of course, are very important. As the reader may be supposed to understand these, we need only add that sometimes a slightly larger instrument, with a broader bell, and therefore a heavier tone, is sometimes used in both brass and military bands. This is called the Flügelhorn.

In France a brass instrument called the sarussophone sometimes appears in the scores. Just as the saxophone resembles the clarinet, the sarussophone is like the bassoons. It has a double reed mouthpiece. It is made in various pitches, but its deepest pitch

is the most useful, since in this size it replaces the contrabassoon, and forms an excellent addition to the bass of a military band. Massenet once told the writer of this article that he preferred the sarussophone, even in his orchestral scores, to the contrabassoon. In transcribing an orchestral work for military band the violoncello effects can be given to the baritone or euphonium (both small bass saxhorns), preferably to the former.

In England one sometimes finds an ophicleide in either orchestra or military band. As this instrument is about as extinct as the dodo in all other countries, it need not be spoken of in detail. It has rather a raucous quality, which caused Mendelssohn to employ it in his "Midsummer Night's Dream" overture (for orchestra), to picture the snoring of the drunken weaver, Bottom, asleep among the fairies. Its keying is on the clarinet system.

Instruments of percussion play an important part in marching music, and sometimes in the stationary concerts of brass and military bands. The kettle-drums are absent, on account of the impossibility of using them when marching; yet there are some cavalry bands in Germany which use even these, placing the drums across the horse's neck, like a pair of saddle-bags slipped forward from their normal position. The bass-drum is much used. It not only gives a strongly rhythmic effect when wanted, but it adds a festive racket to many a jubilant work. Unfortunately, like charity, it often covers a multitude of sins, in the scores of military and brass bands.

The snare drum, or side drum, can be freely used for rhythmic effects. Bass drum and snare drum have no pitch in band scores, although a definite pitch has been attempted in the use of the bass drum in orchestra, by Berlioz, Verdi, and others. In Germany

the bass and snare drums are sometimes used quite alone in a species of grand rhythmic fantasie. All the drum corps of the army are assembled, and, beginning with light taps, *ppp*, they work up to a crescendo of tremendous power, then give an equally well-graded diminuendo, until they again reach the *ppp* taps. This is called the *Zapfenstreich*. We may add here that in a fife and drum corps the fifes play melody only (with no trace of harmony) and the drums add the rhythm.

Cymbals are used in connection with bass drum, and it is permissible, in band score, to allow one player to play both, by having one cymbal tied to the bass drum, the player clashing his single cymbal against the tied one, with his left hand, while his right hand wields the single drum-stick. Although all these instruments have no definite pitch it is well to remember that a different quality of tone can be evolved from bass drums, and even from snare drums, by tightening or loosening the drum-head.

The Pavillon Chinois is an instrument meant merely to add a festal jingle to joyous music. It is a set of bells upon a frame-work, which is shaken occasionally and gives a sleigh-bell effect. Sometimes also the effect of the Glockenspiel of the orchestra is used in band scores, but usually the bars of steel are placed in a vertical, rather than a horizontal, framework, and are struck with a mallet in the orchestral manner.

Other percussive instruments have sometimes been brought into band scores for especial effects. In fact, the band score is much more elastic than that of the orchestra. The latter is much the same in all civilized countries, but there are many local and national customs in the treatment of bands. France treats several instruments as transposing which are regarded as non-transposing in other countries. The saxo-

phone is ignored in some countries, and the bands are differently proportioned in various European nations.

The leader of a military band is not expected to have the finesse of the orchestral conductor. As already indicated, he seldom has a score to read; never when marching. A full military band score would be somewhat perplexing to even the advanced music student, since there are many more transpositions than would be found in the orchestral one.

One word may be added about these transpositions. It is very possible that they may vanish from music during the twentieth century. They were originally used to make matters easy for the players of certain instruments. The horn-player, when changing the pitch of his instrument, the oboist when changing from his instrument to the English horn, the clarinetist when changing his B-flat instrument for one in A or in C, found, by means of this transposition system, the same fingering and the same blowing as upon his more familiar one. But to-day these transpositions hinder rather than help the advanced artist. Often the clarinetist will play a work written for the A clarinet, upon the B-flat instrument, which he prefers, and do his own transposing; or a French horn player will stick to his horn in F and do difficult transposition, rather than alter the pitch of his instrument.

But the reader may ask "What of the drum major? Does he not direct the music even when marching?" To this the answer is emphatically, "No!" The drum major is a strange inheritance from times long gone by. In the Middle Ages, when the knights and yeomanry marched into battle, there often strutted before them a minstrel (sometimes himself a knight), who sang songs to excite their courage and inspire them with military ardor. His song would always be

of some hero who had done wondrous deeds in battle. As he thus marched in the van he would throw his sword or spear high into the air and catch it as it fell, or he would twirl it in his hands in cadence with his vocal measures. Such a song was sung by Taillefer, just before the battle of Hastings. He marched before the Norman host, swinging his spear and singing the "Chanson de Roland." The drum major is the lineal descendant of such minstrel knights. He is not necessary to the musicians, his spear or sword has changed into a stick with a resplendent knob, but he marches in the van and twirls this stick in imitation of his predecessors in mediæval times.

Tracing this custom leads us to speak a final word about the origin of military bands. They are quite modern. The troops of olden days were generally led by bands of trumpets and drums only. As these were the instruments of the heralds of kings and princes, the art of drum and trumpet playing was held to be part of the education of gentlemen, and no person of mean estate was allowed to play either of these instruments. In Italy there is a clear survival of this style of music, since companies of soldiers are still led by two trumpeters, where we use the fife and drum corps. The latter, too, is derived from the ancient military music.

THE MANDOLIN, GUITAR AND BANJO

By George W. Bemis

TEACHER OF GUITAR AND MANDOLIN AT THE NEW ENGLAND CONSERVATORY OF MUSIC

THE merits of these instruments have been so thoroughly discussed during the last few years that further consideration of the subject may perhaps seem superfluous, but favorable opinions have, as a rule, been expressed through the medium of publications devoted to their interests, and have not reached many who are interested in everything concerning the art of music. There are musicians who think that music of a high order cannot be played on these instruments, but this opinion is fast giving way to a substantial respect for them. One is easily convinced of this, on hearing a good performer, or reading the music that is written for these instruments; unless, perchance, the doubter is as firm in his disbelief as was the small girl who said, when defending her hero, "I would believe him innocent if I knew that he was guilty."

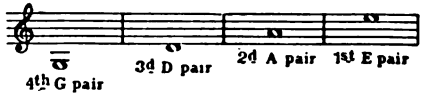
Calastro Parochia is credited with having made a mandolin at Padua in 1620. We cannot claim that this instrument, which had five pairs of strings, came to this country with the Pilgrims, who landed at Plymouth in that year, but the Spanish troops or students who captured Boston at a much later period were armed with a most fascinating little instrument, with four pairs of strings, and descended from that made by Giorgia Batista at Naples in 1712. It is quite evident that those who made mandolins at that

early period understood the secrets of tone production and exterior decoration. Ample proof of this may be seen at the Kensington Art Museum. Notwithstanding the fact that the mandolin maker of to-day has brought his work to a high state of perfection, many attempts have been and are still being made to improve upon this work, sometimes by stringing the instrument in different ways or changing the model, and again by combinations with the guitar, banjo, and other instruments. As a result we have the guitar-mandolin, banjo-mandolin, and other varieties; but the original Neapolitan model still holds its place at the head of the list and is quite as unlikely to be improved by patents as is its accomplished relative, the King of instruments.

The legitimacy of the mandolin has been questioned, but its advocates have no reason to be alarmed. Berlioz gave it honorable mention, and Beethoven thought it worthy of his pen. Krumpholz, a friend of Beethoven, was a mandolin virtuoso, and to this perhaps may be attributed the fact that the composer wrote a piece entitled, "Sonatina per il Mandolino," and an Adagio in manuscript, preserved in the British Museum. Both are published by Breitkopf & Härtel, New York. It has been remarked that the phrase with which the trio (C) begins, is the same which Beethoven afterward used in the Allegretto of Op. 14, No. 1. The serenade in Mozart's Don Giovanni "Deh Vieni," as well as that in Verdi's "Otello," were written with the mandolin in mind, although it is stated that Don Juan would have played a bandurria. The company of Spanish Students engaged by Mr. Henry Abbey to tour the country in 1879, was received with an enthusiasm that is ever increasing. These students played bandurrias (instead of mandolins) with guitars, 'cello and violin. Several Italians in New York,

who played the mandolin for pleasure only, noting the success of the students from Madrid, organized a company, and with a violinist to lead them, advertised as the original Spanish Students, and started on their first concert tour. Later on the companies met, and I need not comment on the results of this meeting. The original Spanish Student bids fair to become as numerous as was the famous body servant of him who was "First in War, First in Peace, and First in the Hearts of his Countrymen."

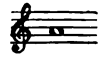
The mandolin has four pairs of strings that are tuned like the violin, in fifths, thus:

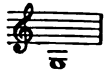


The metallic lines on the finger-board are called frets and are one-half step (generally called a semitone) apart. It is important to remember this so that the student may not depend upon the ear when fingering above the fifth fret. One may either sit or stand while playing the mandolin. If sitting, the instrument should rest on the right thigh and against the abdomen. If standing, rest it against the lower part of the chest. Sit or stand erect, the head slightly forward. The mandolin should be held in a natural, easy position, the neck between the left thumb and forefinger, the back of the neck against the ball of the thumb. Curve the fingers so that their tips may press the strings.

The right forearm rests on the edge of the instrument. The second, third and fourth fingers should be kept beneath the thumb and first finger, the fourth finger not to rest on the sounding-board. Curve the wrist, hold the plectrum between the thumb and first finger and do not move the arm while striking the strings. The movement should be made from the wrist.

The left-hand fingers, as before remarked, should be curved much the same as in piano playing, pressing the strings with firmness and decision. It is important that the beginner should practise the right hand movement slowly and carefully, gradually increasing in velocity and keeping the stroke perfectly even, in order to secure that tremolo so essential to good mandolin playing. Remember that an even stroke is of more importance than rapidity. The earnest student will soon acquire both. Strike the strings (not too hard) near the sound hole. To play *forte* (loud) hold the plectrum firmly; to play softly (*piano*), strike above the sound hole while holding the plectrum lightly. Tune the second strings in unison with an A tuning-fork, pitchpipe or any instrument that has the correct pitch. Then tune the first strings to E, a fifth above the second strings, the third strings to D, a fifth below the second. Tune the fourth strings to G, a fifth below the third string. This method of tuning is, I think, the most satisfactory, but not always easy to the beginner. The strings of the mandolin may also be tuned by placing the finger at the seventh fret, beginning with the fourth strings, after tuning them to G. When tuning by this method, the open strings should be made a little flat of the note that is made by pressing the lower string at the seventh fret. Different strokes of the plectrum, study of the positions, and duo playing are hardly within the province of this article, as they call for study and practice rather than explanation. With the middle finger at C (4th string), the hand is in the second position; at D it is in the third position; at E♭, in the fourth; at F, in the fifth; at G, in the sixth, and at A, in the seventh position. Study and practice in these posi-





tions facilitates execution and adds to the student's knowledge of the finger-board. The compass of the mandolin is three octaves and three notes. Tremolo is a very important part of mandolin playing, but should not be overdone.[1] All notes are entitled to their proper value, neither more nor less, and rests should not be shortened. Standard overtures, such as "Zampa," "Poet and Peasant," "Stradella," "Nabucodonosor" and many others, together with a great variety of selections, both classical and popular, are well adapted to the mandolin. Valuable exercises are plentiful and the student has every reason to be industrious and happy.

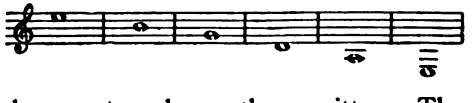
The Guitar

This instrument, so well adapted to serenades, fandangoes, accompaniments and to nothing else, at least so say its critics and detractors, has, according to some authorities, reached a ripe old age, after overcoming many obstacles. It is related in the early history of the guitar that one who wished to discredit it and gain popularity for a rival,[2] purchased a number of cheap guitars and gave them to barefoot girls and boys clad in rags, with orders to thrum the strings, while walking the streets. I fear that this is not the only time that the guitar has met with ill-treatment, but it survived those troublous times, and still lives to tell its sweet story to all lovers of good music. In the Preface to his "Comprehensive Method for the Guitar" (published by Oliver Ditson Company), Mr. Justin

[1] A rapid to-and-fro movement of the plectrum is usual, while a single stroke may be used for a quick or emphatic note. A soft effect may be obtained if the plectrum is held diagonally, and made to rub the strings rather than pluck them.—Ed.

[2] The Erard harp, a much more expensive instrument.—Ed.

Holland says, "The structure and management of the guitar did not at once attain to the present degree of perfection. About the year 1788 the guitar became a favorite at several courts in Europe, and for sixteen years, Jacob Augustus Otto, at Halle, had more orders from Weimar, Leipzig, Dresden and Berlin for guitars than he could execute. At that time it had but five strings, the fifth only being covered with wire. Herr Naumann, Maitre de Chapelle at Dresden, gave Mr. Otto the first order for a guitar with the sixth or low E string. Mr. Otto added the sixth string and covered that and the fourth with wire, and thus the stringing of the instrument was perfected as we now have it"—three strings of gut and three of silk wound with wire. Beethoven's opinion of the guitar: "It is a miniature orchestra," is frequently quoted. Paganini, whose name heads the list of violin virtuosos, studied and played the guitar, thereby expressing his appreciation of its merits and possibilities. Ferdinand Sor, a Spaniard, and the greatest of guitar virtuosos, after exciting the admiration of the composers of his time (1780 to 1839), went to London, where his marvellous playing at the Philharmonic Concerts made a deep and lasting impression. After a time Sor had a rival in the person of Manŕo Giuliani, who composed a Concerto for guitar with orchestra accompaniment. These eminent composers and performers, together with Mertz, Ferranti, Agñada, Carruli, Carcassi, in Europe, and Frederick Buckley (Composer of the well known "Pensées Nocturnes"), De Janon, Coupa, Ferrer, Romero, Foden and others in America, bear ample testimony to the high standing of this beautiful instrument. The strings of the



guitar are tuned one octave lower than written. The

metallic lines on the finger-board, called frets, are half-steps, or semitones.

Students should keep this in mind in order to avoid playing by ear when fingering above the fifth fret. The position (way to hold the guitar) advocated by Carcassi, Carruli and other masters of the instrument, I think superior to all others, because it allows the performer to sit in an easy posture and leaves both hands free to manipulate the strings. Sit in a chair without arms, rest the left foot on a low stool and place the instrument, at its curve, across the left thigh. Elevate the neck of the guitar so that the lower edge may rest against the side of the right knee. Place the right forearm on the upper edge of the instrument, curve the wrist and fingers, the latter extending toward the bridge, and commanding the gut strings. The thumb should be separated somewhat from the fingers and placed in a position where it may easily strike the lower strings. If sitting in a low chair, the foot-rest may be dispensed with. When playing the scale, strike the lower strings (6th, 5th and 4th) with the thumb, and the gut strings with the first and second fingers alternately. When playing rapidly, the thumb and first finger may be used alternately on the lower strings. The fourth finger of this hand must not rest on the sounding board of the guitar. Avoid snapping the strings. For the left hand position, place the ball of the thumb against the back of the neck, between the nut and the first fret. Curve the wrist and be sure to keep the palm of the hand away from the neck of the instrument. Separate the fingers and hold them, curved, above the finger-board, ready to press the strings with firmness and decision. The thumb of the left hand should not be used to make notes on the sixth string, because it places the hand and arm in a very awkward position.

Tune the guitar in the following manner: First

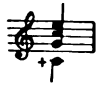
tune the fifth or A string to an A pitchpipe, or any instrument that is tuned to the proper pitch, then press this string at the fifth fret, strike it and tune the fourth —D—in unison. Press the fourth string at the fifth fret. Strike the string and tune the third—G—string in unison. Stop the third string at the fourth fret, strike it, and tune the second string—B—in unison. Press the second string at the fifth fret, strike the string, and tune the first string in unison. To tune the sixth string, stop it at the fifth fret. Strike the string and tune it in unison with the next open A string. Tuning by the open strings is very satisfactory, but not always easy for the beginner.

The following signs are used to indicate the fingers:

Right Hand		*Left Hand*	
Thumb	X	First finger	1
First finger	.	Second finger	2
Second finger	..	Third finger	3
Third finger	...	Fourth finger	4

Every fret is a position, but there are five principal positions, the first, fourth, fifth, seventh and ninth; and these should be carefully studied. The first finger of the left hand determines the position of that hand, on the finger-board. The word Barré means that two or more notes are to be made with the same finger. To make the Barré, keep the finger perfectly straight, rest its side on the strings and parallel with the fret. Harmonic sounds (overtones) are made at the 3rd, 4th, 5th, 7th, 9th and 12th frets, by laying the finger lightly across the string, directly over the fret, and raising it immediately after striking the string near the bridge. These sounds may be produced on all frets in the following manner: Place the ball of the thumb (right hand) on the string, at the required fret;

strike the string with the first finger of the right hand; and immediately after, remove both thumb and finger. The left hand fingers are to be used in the ordinary manner, always placing the thumb twelve frets from the left hand finger for the octave harmonic. Chords composed of three notes should be struck with the thumb, first and second fingers, regardless of the strings on which they are made. Of four notes, with the thumb and three fingers. Of five or six notes, by sliding the thumb across the lower strings and striking the others with the fingers. Strike the first (lower) note of a chord or

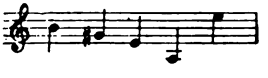


group of notes, with the thumb. To produce a good tone, the left hand fingers should press the strings with firmness, but not too hard. When striking the strings, move the thumb and fingers in same manner as when closing the hands. When the *arpeggio* sign ⌇ is placed before a chord, the notes of same should be struck in quick succession (beginning with the lowest), otherwise the notes should all be played at the same time. In order to play the guitar well, the pupil should first be sure that he holds it in the proper position. He should then study the fingerboard, keeping in mind the fact that the frets are half steps, and practising the scales, chords and preludes in the keys of C, G, D, A, E and F major, and A, E, and D minor. The study of the 4th, 5th, 7th, 9th and 12th positions should then be taken up, always keeping in touch with the right hand finger exercises that are as indispensable to the guitar student as five finger exercises are to the student of the piano. More or less fear is expressed when the flat keys are mentioned in connection with the guitar, but this is surely without reason. If it may be said that music for this instru-

ment is not as frequently written in these keys as in others, it is well to remember that scales, chords and preludes in the flat keys are to be found in all first-class methods,[1] and that faithful study of them will enable the conscientious pupil to play with ease the difficult chords and intricate passages that he is sure to meet as soloist or accompanist. Popular music may be played on the guitar in a very satisfactory manner. To those who wish for music of a different order, I would recommend the compositions of the eminent guitarists referred to in this article, and say that all who wish for really good music for mandolin, guitar and banjo, can procure it without difficulty. Very few general musicians are acquainted with the full capabilities of the guitar, deeming it merely an instrument for the accompaniment of voice or else for the production of the lightest music. It is hoped that this brief article may at least indicate some of the possibilities of the instrument and lead to its better appreciation.

The Banjo

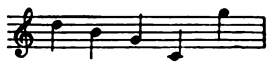
The banjo is unlike the guitar and mandolin in at least one respect. There is little or no reason to doubt that it is an American instrument. It has five strings called thus:



I say "called," for the average soloist on this instrument generally tunes *ad libitum* as regards pitch, when playing unaccompanied. It is perhaps, not easy to know when or by whom the first banjo method (?) was published. The first one that came to my notice was made up of two or three scales and several tunes. At this time larger strings were used

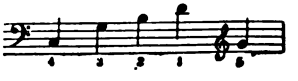
[1] Carcasso's method is a standard work.—Ed.

than at present, and the fourth wire-wound string was tuned to A. Later on smaller strings were adopted, and tuned a third higher, thus:



but the music is still written in the same keys as before. A change to the C notation is thought desirable by many, but is unlikely to be adopted. Elson's Music Dictionary, a book that is invaluable to the musician, describes the banjo "as a species of primitive guitar, with a parchment sounding-board." If those who play the fine instruments of the present day could see the banjo as it first appeared, they would surely think it primitive, and congratulate themselves on the fact that great strides have been taken in the art of banjo making since the days of smooth finger-boards and slipping pegs. Mr. James Buckley, the father of minstrels, predicted a great popularity for the banjo, and his words have been more than verified. Boston went banjo wild; the fever was contagious, and did not abate when it reached the Executive Mansion at Washington. I am informed that the President at that time was a very good banjo player. If so, how fortunate that he was not a candidate for re-election. The cartoonists would probably have pictured his banjo as frequently as they did the piano of the distinguished Senator from Missouri.

Tune the strings of the banjo up to the following notes on the piano:



or tune the fourth string to C. Place finger at fifth fret,[1] strike the string, and tune third string

[1] This gives the interval of a fourth between the two lowest strings; but a fifth is often called for. In the old tuning the strings gave A, E, G-sharp, B, and E. The A was sometimes raised to B, and from this the use of a fourth (five frets) for the lowest interval was called "Bass tuned to B."—Ed.

in unison, then tune the second string to note, made by pressing the third string at the fourth fret. Tune the first string to note made at third fret on the second string. Press the first string at fifth fret and tune fifth string in unison. To hold the banjo: rest the rim on the right thigh, the forearm on the upper side of the rim, pressing it against the body. Rest the neck against the ball of the thumb (left hand) and curve the fingers and press the strings with firmness and decision. It is customary to rest the fourth finger on the head of the banjo, but I know of no good reason for so doing. Avoid snapping the strings or striking with the nails. While playing passages in single notes, strike the fourth and third strings with first finger and thumb alternately, and the second and first strings with the first and second fingers alternately. The fifth string, always open, should be struck with the thumb. The fingers of the right hand are indicated by dots, the thumb by an X, and those of the left hand by figures. The Barré is the same as for guitar. Positions are indicated by the first finger of the left hand. The slur is made by striking the first note and bringing the finger down with decision on the second. The slide, by striking the first note and sliding the finger to the second. Harmonics are made by resting the (left-hand) finger, very lightly, directly over the twelfth fret, and striking the strings near the bridge, after which, the left hand finger should be removed from the string in order to produce a clear tone. To make right hand harmonics, place the thumb on the string at the required fret, strike the string with the first finger, immediately removing thumb and finger. The left-hand fingers are used as in ordinary playing;

the ball of the thumb must be placed twelve frets from the left hand finger for the octave harmonic. Chords marked D. S. (drum slide) are to be struck with the thumb, then rolled, by first closing the hand, then opening it and, beginning with the little finger, striking the strings rapidly with the backs of the nails. The tremolo is made with an oscillatory movement of the first finger (right hand) and should be practised carefully before adding the accompanying notes that are to be played with the thumb. Stroke or thimble, sometimes called the banjo style of playing, was very popular in the early days of the instrument, but is now little used, and seems to have given place to the guitar style, playing with the thumb and fingers.

Many selections of classical music have been successfully played on the banjo and received with great enthusiasm; but original compositions, and music characteristic of the instrument, are evidently preferred by those who study it. The remarks regarding *practice* of the guitar apply with equal force to the banjo and mandolin. What, may I ask, is the true definition of this word so frequently made use of by the teacher who is anxious for the progress of his pupil? It surely does *not* mean that the exercise should be played through several times in succession, giving an equal amount of attention to every part, but rather that the first difficult passage should be met and conquered before the next one is attacked. If this rule is followed, success is sure.

THE ART OF CONDUCTING

By Sir Frederic H. Cowen

THE Conductor's art, as we know it at the present day, is of comparatively modern growth. Conducting with a baton was a thing unknown, at least in England, until Spohr introduced the custom in 1820, although one infers from this that the custom had been adopted in Germany some years previously.[1] Up to this period the principal Violin was the Leader in fact as well as in name, and played and beat time alternately with his bow, while the so-called Conductor's chief duties seem to have been to sit at a piano with the score before him and fill in any missing notes or correct wrong ones. It is not difficult to imagine what the renderings of the great orchestral works of the earlier masters must have been like under these circumstances, as compared with the performances to which we are now accustomed to listen. The development which music generally has undergone, the ever-increasing complexity of modern orchestral works, the growth in the resources of the orchestra as well as in the individual capabilities, technical and artistic, of the players, have all gradually tended toward an equal development of the Conductor's art. It is no longer a more or less mechanical thing which can be easily

[1] The baton was introduced in the first decade of the nineteenth century. Mosel used it in Vienna in 1807, and Weber adopted it at Dresden in 1817.—Ed.

acquired by any musician, but it requires resources and gifts of a high order, and as such, it now stands on the same artistic level as all the other executive branches of the art of music.

I do not mean to say that there are not still a good many mere beaters of time; musicians, so-called, who have adopted or have been forced into the position of Conductor, who are in a large measure unfit for, or ignorant of, their duties; men of whom innumerable amusing stories have been and still could be related, such as the Conductor who came to rehearsal with the leaves of the score uncut, or that other who prefaced the rehearsal of a piece with the candid remark to his orchestra that he "knew nothing whatever about it!"

But these bear about the same relation to the true Conductor as the poor struggling pianist or violinist in a restaurant band does to a Paderewski or a Kubelik, and their number is, I am glad to say, fast diminishing and giving place, with the more extended opportunities now afforded, to others who have the requisite knowledge and capability, or are sufficiently talented to be able to gain these by experience.

The *real* Conductor, the musician who is thoroughly equipped in all respects for the position he occupies, is now generally recognized as an artist in the same sense and to the same extent as any other instrumentalist or vocalist of the front rank. Indeed, from having been, a comparatively short time ago, a mere figurehead in the eyes of the public, he has come to be regarded by them often as the most important personage, and sometimes even the chief attraction of a performance. And this is as it should be, for his art is the most subtle, the most difficult, and the one involving the greatest responsibilities of all.

As I have already hinted, it is probable that the

Conductor of earlier days seldom or never aimed at much more than a correct reading of the notes and *pianos* and *fortes* in a score, and I should doubt very much whether the great masters, like Bach, Mozart, or Beethoven, ever heard really adequate performances of their immortal works, though they must certainly have imagined and conceived them with a prophetic knowledge of the great possibilities lying dormant within them and unattainable at that time. Something more is now expected and demanded of the Conductor than a mere perfunctory rendering of the works he is performing, and in proportion to the extent in which he succeeds, through the forces under his sway, in imparting to his hearers the composer's meaning, and impressing them with a sense of the beauty and form, the life and color of the composition, so will his powers be judged and criticised.

An orchestra or a larger body of voices may appear to the uninitiated to be a very unwieldy thing, but this is far from being the case. As a matter of fact, nothing is more pliable or more sensitive than is an orchestra to the least indication or movement of the *chef d'orchestre*. If he is inanimate or "wooden," they are the same; if he is enthusiastic, they cannot help being inspired by his enthusiasm. He plays upon them as surely and as easily as any other practiced virtuoso does upon *his* instrument, and impresses upon them the mark of his own individuality in a way that is bound to make itself apparent to his audience, and sometimes to a degree that is neither necessary nor desirable.

All this it is which goes to make the difference between a good Conductor and an inferior one. It is as impossible for the latter to obtain a really fine performance as it is for the former to obtain a poor one. It is true that, given an able body of players,

thoroughly familiar with the music, they may (provided that their would-be chief knows enough to beat the right number of quarters or eighths in a bar) lead *him* instead of being led *by* him, and thus bring him without serious mishap to the end. But even though they play their best, the vitality, the artistic interpretation, the innumerable points which go toward a really satisfactory performance are bound to be lacking. On the other hand, the really good Conductor, with poorer material at his command, can secure results that would be quite unattainable by any of his less gifted colleagues.

I have often thought what an interesting experiment it would be to have the same work performed several times in immediate succession under the direction of various Conductors, good, bad, and indifferent, thus enabling the audience to judge and understand, more clearly and intimately than the most musical of them are conscious of at present, the subtlety and power to make or mar a performance that lie in the little wand with which each controls (or does not control) his forces. Even a succession of first-rate Conductors only would show to their hearers the individual talents and characteristics of each; and though the renderings would be doubtless all excellent, they would probably all differ to a degree that would be as interesting as it would be instructive.

Composers seldom excel in the handling of the baton. Of course there are exceptions. Mendelssohn, for instance, must have been a conductor of considerable talent and experience; Wagner and Berlioz were both masters of the art, or at least understood it thoroughly, to judge from the fine and exhaustive treatises they have written on the subject. Richard Strauss and Weingartner, among the modern composers, both hold prominent positions as *chefs d'or-*

chestre. But, as a rule, the composer is too much of a dreamer, too much absorbed in his own imaginings and conceptions, to be a true interpreter of the ideas of others, and even in the case of his own works, though he may be able to direct them more or less satisfactorily, he is not always the best judge of the effect they are capable of producing. The best Conductor is undoubtedly he who, with the requisite gifts, is able to devote his entire time to the study and practice of the art. Richter [1] and Nikisch, to mention only two instances, have never, so far as I am aware, composed a note of music in their lives.

The saying, *poeta nascitur, non fit,* is as true of the art of Conducting as of all the other arts. In many respects it is even more applicable, for the Conductor *par excellence* must not only be a born musician (that goes without saying), but he must also possess a poetic and enthusiastic temperament, and, above all, that other innate gift which no amount of study can procure him, viz., the rare power of being able to command and control large forces. These, however, necessary as they are, are but a small portion of the qualities and attributes that go toward the making of success. I may say indeed that Conducting, besides requiring those gifts which are peculiar to itself, combines within it almost all the other qualities, inborn or acquired by study and experience, which appertain individually to the exponents of the other executive branches of the art. I will endeavor to enumerate the qualities necessary to a first-rate Conductor in the order in which they come to my mind.

(1) The Conductor should, first of all, possess or cultivate a distinct and intelligible beat, so that those under his guidance may be able to distinguish an up

[1] Richter burned all his compositions when he decided to become a conductor.—Ed.

beat from a down beat, and may know at a glance in what part of a bar they are at that moment playing. The beat should also be firm and energetic, or gentle and pliable, as the occasion warrants. Instances have been known of a Conductor with a very indistinct beat obtaining good performances, but this can only be in the case of an orchestra which is accustomed to play frequently under his bâton.

(2) He must possess a good ear, and be able at any time to detect a wrong note, single out the mistake, and correct it.

(3) A thorough knowledge of all the instruments in the orchestra is absolutely essential. He need not actually be a performer on any instrument, although it is decidedly better if he is practically acquainted with one or two of them; but in any case he must understand their compass and capabilities, and all the peculiarities associated with each of them separately. To be a good pianist is also very useful to the Conductor, and even the possession of a decent singing voice will often stand him in good stead at rehearsals, and save him from the banter, harmless and good-natured though it be, which not infrequently attaches to the proverbial "Conductor's voice."

(4) He must be able to read and master a score, however complex, without the aid of a piano, and judge to a large extent of the effect it is likely to produce.

(5) He must have the power to grasp the inner meaning, intellectual and ideal, of the composer whose work he is performing and to convey it to his audience.

(6) All such points as the true knowledge of light and shade, the bringing out of certain parts or instruments, the subduing of others, correct bowing, artistic phrasing, are all essential qualities without which no really good interpretation is possible. And, included

in this, must also be reckoned the right feeling for *tempo*. This, I know, is greatly a matter of individual temperament. One Conductor may take a movement slower or faster than another, according to his own ideas or feelings, but the true Conductor of experience will seldom go far astray, for his musical instinct as well as the many subtle indications in the score will soon convince him of the composer's intentions, and even should he occasionally err in this respect, it may be forgiven him if the result is musicianly and does not savor of exaggeration or the desire to be eccentric or out of the common. I may add that the metronome marks to be found in most scores are of use to the Conductor up to a certain point, as conveying a general indication of a fast or slow *tempo*, but they are often misleading, and are never intended by the composer to be slavishly followed: if they were, all the elasticity and vitality of a performance would be utterly wanting.

(7) The Conductor should have sympathy in accompanying the soloist, be it in a concerto or a vocal piece.

(8) He should be absolutely eclectic in his tastes, or at all events should never allow his preference for any particular style or school to be apparent in his renderings; he should put his heart and energy equally into whatever work he may be directing at the moment, and endeavor to obtain the same perfect result from, say, an Overture of Rossini as from a Beethoven Symphony.

(9) Other essentials to his art, only to be gained by experience, are the knowledge of how to guide his forces and convey to them what he wishes them to express; how to indicate to them the thousand and one little points of delicacy, phrasing, *rallentandos, crescendos, diminuendos*, etc., which occur in a work and

which are the life and soul of its interpretation; in other words, how to *play* upon them, individually and collectively and make them into one responsive whole, ready to understand and follow the least sign or movement of his baton.

(10) Besides all this, there are many personal qualities necessary to the Conductor. He should possess tact and a great deal of patience; firmness, together with a kind, genial, and refined manner. He must be able to enforce punctuality, obedience, and discipline among those under his command, and, beyond all, deserve and obtain from them the respect due to his position and presumed superior acquirements.

Given all these equipments for his art, there yet remains one inborn gift which is perhaps more important to real success than all the others put together, and that is, the indefinable *magnetism* which, emanating from the Conductor, communicates itself to the orchestra, and is the controlling force in all really first-rate performances. It is a very subtle power, of brain and eye and gesture, but it undoubtedly makes itself felt by players and audience alike, elevating the rendering of a work to a height of *ensemble*, life, and warmth which cannot be really attained without it.

Having now enumerated the many necessary gifts and qualities of the Conductor and the requirements incidental to his position, I should like to add a few remarks on the things which he should *avoid*.

(1) He should never put himself into contortions, or perform gymnastics, or otherwise render himself absurdly conspicuous on the platform, but should endeavor to cultivate a quiet, forcible, and dignified demeanor. The secret of good Conducting does not lie in gesticulation, but in the power to control others intellectually and artistically.

(2) He should avoid undue exaggeration in his per-

formances, and the making of effects unintended by the composer for the sole purpose of being original.

(3) He should never bully his orchestra, or weary them by overrehearsing a piece that already goes to his satisfaction.

(4) He should never go to a rehearsal without having thoroughly studied and mastered all the details of the scores he has to conduct.

(5) He should never lose his temper, nor be otherwise than gentlemanly toward the most subordinate of the musicians under him.

All I have said up to now with regard to the orchestral Conductor applies equally to the other departments of his art, though each of these necessitates certain separate qualities and a distinct training of its own. The management of the orchestra is, of course, a highly important factor in all of them, but the conducting of a choral work with its combined forces, or an opera, or even the accompanying of an instrumentalist or vocalist, is, each in itself, a separate education, and, as I have said, has its own special requirements. A Conductor may be all that is to be desired in one direction and yet quite inefficient in another. It is true that a varied experience such as this does not always come to him, but there is no doubt that the *greatest* of Conductors is the one who is versatile and who can excel, when occasion demands, equally in all departments of his art.

It will be asked, How is the art of Conducting to be learnt and studied? The question is not an easy one to answer. Unfortunately, the opportunities afforded the would-be student for acquiring his first practical knowledge of the art are very limited.[1]

[1] Good American schools, such as the New England Conservatory, have orchestras made up wholly or partly of pupils, and are thus able to offer some training in conducting.

When I was a boy at the Conservatoire in Berlin (if I may be excused for speaking about myself for a moment) the weekly orchestral class formed an important part of the regular studies. I had each week to take home a score, say, a movement of a Haydn or a Mozart Symphony, and be ready the following week to conduct it, with the aid of the very small orchestra at the students' disposal, consisting chiefly of strings and piano and an occasional wind instrument. Small beginning as this was, it at least made me acquainted with many of the works of the earlier masters, taught me the use of the baton, and gave me confidence.

I think it is a pity that some such plan is not adopted in advanced schools of music. I am aware that the young composer is sometimes allowed to conduct his own work, if he so wishes, at the orchestral rehearsals or concerts of the students, but the opportunities for the young, would-be Conductor to learn his art do not exist. Conducting should, I think, be taught in our schools, as far as it is possible to teach it, in the same way as all the other branches of music, so that any aptitude the student possesses may be fostered and developed, the technical side of his art made apparent to him, and he himself rendered more or less equipped, fundamentally, for the career he is desirous of following. As it is, the young Conductor, more often than not, comes to his first duties, when called upon to fulfil them, strange and nervous, ignorant of rudimentary principles, and forced to gain his experience at the expense of his orchestra and his audience.

Still, unfortunate as these circumstances are, they need not deter or discourage the young aspirant in his desire to learn the art. Many Conductors have had little or no preparatory education of the sort which I have advocated, and yet, by their own exertions and with their natural gifts, have succeeded in gradually

raising themselves to positions of importance and eminence.

To the would-be student I would suggest the following way of making a beginning and gaining that elementary knowledge which is the first necessary step toward his future success. Let him, first of all, study the scores of all the standard works, commencing with the simpler ones of the old school, and make himself master of their every detail. Let him procure a good book on orchestration, and endeavor to become thoroughly acquainted with the compass, possibilities, and peculiarities of all the instruments that form the modern orchestra. Let him also attend all the best performances he possibly can, and, with the score before him, watch every movement and indication of the Conductor, and notice carefully how everything sounds and the way in which each effect in a work is produced.

Let him learn to beat every sort of *tempo* clearly and intelligibly. This can be done at home without any great difficulty by placing the score in front of him, and, with the stick in his hand, conducting an imaginary performance. Better still, if he has a few instrumentalist friends who will meet and perform an arrangement of some orchestral work and allow him to lead them. Even some one at the piano only will be of considerable use to him in this manner. All this will help to give him the necessary mechanical knowledge, and remove that awkwardness and stiffness which are usually inseparable from a Conductor's first efforts.

Let him, besides this, study and digest all the remarks I have made relative to the many artistic and personal qualities requisite to the Conductor, and he will then be in a fair way at least of being prepared for the position that may come to him, and for that

further experience and knowledge which can only be obtained by the practical exercise of his art. The rest is a matter of opportunity, but orchestras are on the increase all over the country, and the field is growing larger every day.

At the same time I cannot but think that the smaller the beginning the better for the beginner. An amateur orchestra is a good thing to commence upon, for the necessity of having to teach those who know little (instead of learning from those who know everything) rouses the faculties and helps to give the young Conductor that power of command, that masterfulness, which are essential to his success when he comes to deal with larger and more important forces.

In any case, let the novice avail himself of any and every step that may lead him on to the goal he has in view. If he is earnest, painstaking, and hard-working, much will be excused him in his early efforts. The sequel, as in art of every kind, will depend on himself and his fitness, natural and acquired, for the career he has chosen.

It will be seen, I think, from all I have written that I am right in looking upon Conducting as one of the highest forms of executive music, and in some respects, *the* highest. It is true that talent, ability, and technical study are requisite for success in all branches. But the real Conductor has to be something more than a matured artist, or rather I should say he has to combine within himself all the attributes appertaining to every genuine musical executant besides a number of others acquired by study and experience; and further than this, many personal qualities peculiar to his own art.

The mere fact that he is the guiding spirit of a large body of musicians, all of whom are often as proficient in their own line as he is in *his* (sometimes more so);

that he is the means through which they give expression to the thoughts and ideas of the composer; that, in other words, he is himself as surely performing on a many-voiced instrument as the Pianist or Violinist on his single one, renders his position one of the greatest responsibility and places him on the highest possible plane among executive artists.

It is indeed a difficult art, an art requiring many exceptional gifts, much study, and an experience which can only be arrived at by actual practice. For this reason, the great Conductor is, and always will be, a much rarer individual than the great solo instrumentalist or vocalist.

But if the highest honors are hard to obtain, and reserved only for the few, they are well worth the seeking. I know of no branch of musical art (saving, of course, the art of composition) which gives to its exponent the same amount of pleasure and satisfaction. The sense of command, the knowledge that he is able to sway and control his forces at will, the power to inspire enthusiasm, the masses and gradations of sound, are all a source of intense gratification to the Conductor, and combine to produce within him a feeling of pride, a thrill and an excitement unknown to the ordinary executant, and beyond the power of words to express.

CHOIR TRAINING

By Arthur Elson

CHOIRS are of many sorts, but those most usually met with are the large male or mixed choir and the quartet choir.

In the male choir, boys' voices are most usual, as part of the body of singers if not the whole. One of the first troubles of the precentor lies in the selection of his boys, not only with regard to voice, but in the matter of personal fitness and habits. One recalcitrant spirit, whether at service or practice, may cause a great deal of trouble. In our own country the churches sometimes make use of adventitious aids to arouse *esprit de corps* among their choir-boys. Some sort of gymnasium is provided for them, or they are encouraged to have a team representing them in various sports, or even a summer camp. Such procedure makes for good discipline.

The selection of voices is not always an easy matter. Very often the applicants are untrained, and the choir-leader has to guess at what their ultimate capabilities will be. Quality, however, is a good guide, if he can make the boy show his natural voice. Even a single thin, hard, or metallic voice will be noticeable in a fairly large choir, so the voices that give soft, full tones, and blend well, must be chosen.

The number of voices suitable for the different

parts is given below. Such a list, however, must not be taken too strictly, as different individual voices have different volume. If one part is found weaker than the others, voices must naturally be added to it. Often, in antiphonal singing, the choir is divided into two halves, and care must be taken to keep the vocal balance correct in each half.

In the case of the male choir, it has been held a good rule to include as many boys' voices in the treble as there are voices in all the other three parts together. In a mixed choir, however, the number of voices in each part is the same, or very nearly so. The boys' trebles will have a fresh and penetrating quality, but a much smaller individual volume than the ordinary soprano. The following tables are given:

MALE CHOIR

Trebles	Altos	Tenors	Basses
6 to 8	2	2	2
14 to 18	4	4	6
20 to 24	6	6	8

MIXED CHOIR

Sopranos	Altos	Tenors	Basses
4 or 5	4	4	4 or 5

These proportions will serve as a guide for choirs of any size.

With boys, it is often necessary for the leader to have to begin with the most elementary musical training. Sometimes even the notes on the staff must be taught, which may be done by Solfeggio or some other method. After the symbols and notation of music have been mastered, the pupils will be ready to get the most benefit from rehearsals, but even in this case

it will be found advisable to let the boys practise twice as often as the men.

The vocal training of the boys proceeds at first in a very simple manner, being devoted principally to the proper methods of tone-production. The leader will find it necessary to train each part by itself, as its peculiarities would be less noticeable with all parts sounding. The earlier exercises may be taken on the vowels, especially on "Ah" and the other broad sounds. These will allow the leader to train the voices in the use and blending of registers, as far as that is needed. The tendency of boys is to slur over the pronunciation, so especial efforts should be made to have them speak and sing all sounds clearly. The pronouncing exercises given in this volume, in the articles on Vowels and on the Singing of Words, by Arthur de Guichard, will be found very useful in such training.

The average boy in a choir will not be called upon to give passages of extreme vocal agility, such as are found in the operas of Rossini and his school. Such a boy must learn, however, to sing with some degree of fluency, and the leader will find it advisable to devote part of the rehearsal or practice time to work of a more rapid nature than will be needed in the usual service. At the same time there must be a good deal of work on slow, sustained tones, with some attention to the *messa di voce*. The latter may be started by counting six beats while the boys sing a single note to a breath, letting them swell the tone on the first three beats and diminish the power on the last three. It will be surprising to find how many different errors the boy-singers can put into such a simple exercise; but after some practice nearly all of these faults will be eradicated.

For breathing practice, it will not be necessary to

give a thorough treatise on the anatomy of the lungs and larynx. Yet a few facts, mentioned casually here and there, will undoubtedly arouse interest. Clear directions for breathing must be given, with rules for taking breath in songs. These rules are often needed, in spite of the regular structure of most hymns; and they may be found at the end of the article on "Songs and Their Execution," in this volume. With the subject of breathing should come that of attack, and the errors of too much aspiration and too sharp a stroke of the glottis should be explained and avoided.

For the pronunciation of words, the choir-leader has already been referred to the articles by De Guichard. The force of the vowel sound will be more apparent in choir-singing than in solo work, but the consonants must be clean-cut, and practice is necessary to get a choir to sing them together in one instant instead of stringing them out. Care should be taken to make each boy sing his best, and not rely on others to keep up the volume of tone while he drags along softly.

It is usual in regular work to take the hymns for the next service first, as they are the easiest part of the work, and put the boys in good voice. The anthems may then be taken up, with the Te Deum, Magnificat, and other service numbers. Some choir-leaders take the Psalter next, while others put it last. The anthems for the succeeding Sunday may follow, with any other unfamiliar work. Rehearsals are sometimes held in the church itself, but some prefer to have them in a room, with piano accompaniment, in which case the leader can keep his eye on the boys and move about among them quickly.

At rehearsals with boys alone some soft vocal exercises may be used at the beginning, to clear away

any huskiness. The singing of the scales downward instead of upward, some work on chords, and some practice on pronunciation in singing may serve as exercises. At these rehearsals most of the new music should be taken up, as boys need a longer time in learning than men do, and it is wise to let the boys memorize the music completely before the service.

As a rule, boys do florid work more easily than adults can do it. If a solo forms part of a work to be given, the solo part need not be sung in the general rehearsal; time will be saved if the last few bars leading back to full choir are merely played on the piano, until the cue is learned. The study of the solo part may come at some other time.

Good tone quality and the proper management of power are the chief points to look after with boys. If they sing too softly, their voices may get a thin character, while if they try for too much strength, the result is too often a yell. If they can be taught to sing softly without losing fulness of tone, and to give loud passages without screaming, they are in the right path. Especial attention must be paid to accuracy of pitch and pronunciation in new works.

In Episcopal chanting, with a divided choir, the voices must be apportioned in such a way that both parts will attack cleanly and not drag. The Anglican chants may be given with many delicate shades of expression, and made remarkably beautiful. In the average church choir there is not always time for this, but the Gregorian chants may be more readily used, with due exactness and clear enunciation. These are now an important part of the Catholic music, though sometimes a mixed choir is retained for the performance of the more ambitious Masses. The Catholic service has an ample repertoire in the early

works of Palestrina, Di Lasso, and their contemporaries, which should be used with more frequency than is usually the case at present.

If the choir leader is also the organist, his chance for actual beating of time is somewhat limited. He may, however, use one hand for direction, while playing with the other hand and the pedals. Bach led the St. Thomas choir, at Leipsic, from the harpsichord, and Spitta describes his work thus: "In conducting he was always exact; and in time, which he generally took fairly rapidly, he was very steady. The use of the harpsichord did not prevent an occasional beating of time; for the instrument was used merely to keep things moving, and to lead the wanderers quickly and gently back into the right path." The organist must therefore know his music so thoroughly that he can attend properly to the choir.

If the leader is wholly free to beat time, he will find certain rules for his guidance. With two beats to the measure, the first has a down stroke, the second an up stroke. In compound rhythms, like 6/4, 6/8, and so on, it is possible to use the same two strokes, one for each half of the measure; or six beats may be made. If six are used, the first is a long down stroke, the second and third short strokes upward to the left, the fourth a long stroke to the right, the fifth a short stroke farther in the same direction, and the sixth up to the left, returning to the position for starting the first beat in the next bar. Three beats to the measure are given down, right, and diagonally up strokes. Four are given as down, left, right, and diagonally up strokes. Compound triple rhythms, as 9/4 or 9/8, the measure may be divided into three equal parts with strokes as for 3/4, or given nine beats. In the latter case the first is a long down stroke, the next two short strokes to the right,

the next three short diagonal strokes upward and to the right, and the last three fairly short horizontal strokes to the left. For 12/8, four strokes may be used, or twelve. With twelve, the first is a long down stroke, the second and third short strokes to the left, the next three short strokes nearly upward, the seventh a fairly long stroke to the right and down a little, the eighth and ninth short stroke continuing this direction, the tenth a medium stroke up to the left, and the eleventh and twelfth short strokes continuing this direction and bringing the hand (or baton) into position for the following measure.

The conductor should not hammer the time out as if he were a human metronome. Here and there a trifle of *rubato* is permissible, and adds greatly to the effect by avoiding a mechanical rendering. The sense of the words will have something to do with this, as well as the structure of the music. In deciding on the *tempo* some regard must be given to the piece as a whole. If the phrasing is overemphasized, there is a danger that the piece will become merely a string of detached portions instead of a complete unit. *Crescendos* and *diminuendos* should be worked up gradually and evenly, and without any uncalled-for speed. On a single word the working-up must, of course, be quicker, but even here, as with an "Amen," the aim should be to take plenty of time.

With a leader who is not tied to an instrument, it becomes possible for the left hand to be used to give signals for power and expression. Here it is probable that each conductor will invent his own signals, and that much variety will result. The following suggestions, then, may be varied to suit individual cases; but as some system is necessary, one is given here. A nod of the head may be used to prepare certain of the singers for the entrance of their part.

A raising of the left hand, with palm upward, may be used for an increase of power, either in a sudden motion for an accent or gradually for a *crescendo*. A lowering of the open left hand, palm outward, may be used for a *diminuendo*. Either signal may be used, where no change is demanded in the written work, to show that certain voices should be giving their part with more or less power than they are using; or more power may be demanded by a repeated beckoning, and less by a waving of the open palm at the singers. Some special signal, such as closing the fist, may be used for the greatest climaxes. If the singers are dropping from correct pitch, the hand may be held close to the chest with a finger pointing upward. The left hand may also give the cue for the entrance of a part by pointing at the singers.

In choir singing, as in playing, the difference between harmonic and polyphonic music should be marked. The former needs a clear melodic line, with due support from the other parts. The latter needs clearness in every part, with slight emphasis on a theme when it enters in one part after having appeared in another. This independence of parts, and their equal expressiveness, is shown by the old music of Palestrina and others.

In the quartet choir, with one soprano, alto, tenor, and bass, the voices must be chosen with regard to balance as well as individual excellence. A light soprano, however brilliant for solo work, would not suit with a robust tenor or heavy bass. Even with well-balanced tone quality, the obtaining of *ensemble* is usually a matter of patient practice. Habit will show the singers how best to blend their voices and support one another. Some freedom of individual expression is allowed in solo passages, but in singing together the expression must be that desired by the

leader, and attack, change of pace, or change of power, must be made by the singers with precision and at the same instant of time. Where the music is known pretty well beforehand, and often repeated, as in the Jewish service, comparatively few rehearsals are needed; but if the quartet choir is to have any extensive repertoire, rehearsals are not to be omitted because the individual singers consider themselves proficient musicians. If the church is small enough to demand only a soloist, then individual achievement becomes everything; but even in such cases, the singer will do well to study the effect of the works chosen by indulging in church rehearsals if possible. The quartet choir should avoid arrangements of oratorio choruses, in which power is the chief requisite, adopting instead works that depend more on expression and solo effects.

In choosing the repertoire, the catalogues of the standard publishers will be found a useful aid. These may usually be obtained on application, and give full lists of new music; while any publisher will also send older lists of standard works if requested. There are many anthem collections, and many suitable works by the great composers as well as by modern writers. The task here will not lie in finding material, but in making the right choice for the effect desired.

MUSICAL TASTE IN CHILDREN

By Arthur Elson

IT is only in recent days that the education of children in music, and their appreciation of the art, has been scientifically studied. Even Germany, the land of musical culture, did not study the child-mind or its development, in this field, until comparatively modern times. One can turn back with astonishment to the moral and sedate style of Johann A. Hiller, at the end of the eighteenth century, and note his strange attempts to write music and musical essays for the young. His choice of subjects was sometimes calculated to frighten off his juvenile students. Here is one of the gems of his book, which was expected to be sung by children—

TO DEATH.

"Old men have perished,
Whom no one cherished,
For whom no single being grieved.
When in death they were lying
Men said of their dying—
'Quite long enough, for sure, they've lived.'

"Be my endeavor
To act thus never.
If I die young let some be grieved.
Let not my friends forget me,
Let pious men regret me,
And say,—'Oh, had he longer lived!'"

leader, and attack, change of pace, or change of power, must be made by the singers with precision and at the same instant of time. Where the music is known pretty well beforehand, and often repeated, as in the Jewish service, comparatively few rehearsals are needed; but if the quartet choir is to have any extensive repertoire, rehearsals are not to be omitted because the individual singers consider themselves proficient musicians. If the church is small enough to demand only a soloist, then individual achievement becomes everything; but even in such cases, the singer will do well to study the effect of the works chosen by indulging in church rehearsals if possible. The quartet choir should avoid arrangements of oratorio choruses, in which power is the chief requisite, adopting instead works that depend more on expression and solo effects.

In choosing the repertoire, the catalogues of the standard publishers will be found a useful aid. These may usually be obtained on application, and give full lists of new music; while any publisher will also send older lists of standard works if requested. There are many anthem collections, and many suitable works by the great composers as well as by modern writers. The task here will not lie in finding material, but in making the right choice for the effect desired.

While dealing with the subject of juvenile vocal education in old times one may add that such education is as old as ancient Rome, where the children were trained to sing choruses at certain public festivals. Julian, the old Roman emperor who went back from Christianity to Paganism, endeavored at the end of the fourth century to establish children's music training schools at Alexandria, in Egypt, that the Roman youth might be educated to take a musical part in the sacrifices to the gods. He died before his aim was accomplished.

Guido of Arezzo delighted in the training of his choir-boys, about A.D. 1000, or a little later. He first taught sight-singing, by means of solfeggio, which he invented, and even exhibited his boys in Rome, before the Pope. Children were also trained in the Middle Ages to take part in the Mysteries and Moralities, the early religious musical plays which preceded the Oratorio.

Much ancient history is imbedded in children's songs. The juveniles of all nations have round-dances with song. "Little Sallie Waters" can be traced in various guises and through various countries, through the dance of the Israelites around the golden calf, through the dance of the Egyptians around the bull-god Apis, even to the sacrificial dances of the sun-worshippers. "Ride a cock-horse" introduces the hippo-griffus, the dragon of ancient days. "London Bridge is falling down" was sung centuries ago in another guise, as a satire against the great bridge which Peter of Colechurch was building. "Three Blind Mice" goes back as far as 1609. "Turn again Whittington" was sung by the London watermen on the Thames, in praise of Sir John Norman, in 1453.

We may learn something of the development of the child-mind in music by studying the youthful days of

some of the great composers. The first recorded child-prodigy appears as a tiny organist at the court of Charles the Bald, in the tenth century. Some of the great composers, but not all of them, have been prodigies. Weber wrote very respectable *fughettas* when he was eleven years old. Beethoven composed a good two-voiced fugue at ten years. Mozart composed an attractive Minuet when he was five years of age.

Liszt, at ten years of age, could play any of the fugues of the "Well-tempered Clavichord" and transpose them into any key. Robert Franz remembered music that he heard when he was two years old. Gounod could name any note that was struck on the piano, when he was four years old. In view of some of these facts the question becomes pertinent, "How early ought the musical education of a child to begin? And what form should it take?"

In the first place let us speak a word against prodigies. If one discovers a gifted musical nature in a child, let the growth go steadily on without being interrupted by public appearances. The craze for such appearances is working great harm. It is even being pushed to the point of absurdity. A child of five years is at present allowed to conduct great orchestral works, in Italy. Smaller and smaller grow the musical prodigies, and younger and younger. By and by we shall have the musical infant composing and directing its own orchestral cradle-songs.

Very few prodigies grow into great artists. Josef Hofmann is an exception, and even he has not quite fulfilled the hope that a second Mozart had arisen, —a hope freely expressed when he electrified the world with his performances in his childhood. Music often becomes mere routine to the child who has been overforced, as he grows to maturity. Schumann and

Wagner would never have become the masters that they were had they studied young. They both entered their musical career rather late, but they had an enthusiasm at twenty that the prodigy has long outgrown.

Yet late study is not advisable. On the contrary, the musical education may begin even with the youngest child. But it must not be a task in the earliest years; the idea of displaying the child must be absolutely renounced; the growth must be normal and continuous; the enthusiasm must never be extinguished. At the very beginning the youngest child may be allowed to use the keyboard of the piano, but should be taught from the first to pick out chords or intervals that sound well. Mere idle drumming is not to be encouraged.

Most important, however, is the question of a musical atmosphere. We are not all born Mozarts, but if the growing child is kept in constant touch with good music, he will gradually learn to appreciate and understand it. Atmosphere means much, even with prodigies. Mozart might not have developed nearly so early if he had not been born into the musical home of the great teacher Leopold Mozart, who was his father. With those who are less gifted, a continual training is necessary; and good taste cannot be developed without a constant hearing of good music. If the parents care for nothing higher than rag-time, the child, unless exceptionally gifted, will never rise above that level—at least not as long as he is subjected to home influences. When children take lessons, their faculties are put in charge of a teacher, who gives them something of the right atmosphere; but this brief article is a plea for the proper training of listeners as well as others—the large class who will get their knowledge of music only by hearing it.

John Stuart Mill's advice, "First a healthy animal,"

cannot be too strongly insisted upon. There is no need for the musician or music-lover to grow up an anæmic sentimentalist. If a child shows itself too sensitive, its musical development may be postponed until it grows more vigorous. Some infants are very easily affected by music, and the art should not be used to produce too strong impressions upon them at first.

More common, however, is the reverse error. Just as some people think that children never outgrow baby-talk, so there are many who do not realize that a child's musical appreciation may grow. The London *Punch* recently printed an anecdote illustrating the first point. A child having been brought home from the country on a train, its uncle asked, "Did ums ride on the choo-choo?" Thereupon the sage youngster replied about as follows: "Yes, we came up on a train. The engine had two cylinders, an extra-weighted driving wheel, and a new link-motion valve-gear." Too many people act on this principle in music, and think that the child must be trained forever on too simple material.

The music that a child hears should include all grades, from the simplest to that which is too complex for him to understand. The latter is most important. If the child hears only such music as that which does not demand its full faculties of appreciation and a little more, its taste will not grow. In literature we take care that the children of grammar and preparatory schools should be trained to appreciate the great masterpieces, even if they do so only imperfectly. The same principle should be adopted in music. The "Illustrated Course," in this volume, covers the ground of musical history, form, etc., in a way suitable for high-school or college students, or mature clubs; but something of the same idea might well be carried out in

the more elementary institutions. At present the school children sometimes expend their energy on collections of singing books of doubtful value and heterogeneous character. Our national music, too, is hardly of a high grade. For purposes of patriotism, the conventional "America," the overpompous "Hail Columbia," and the rather unsingable "Star-Spangled Banner" must form part of the curriculum; but the other songs might be chosen for their musical value as well as for their simplicity, in a greater degree than is the case at present. Also a part of the singing time might be well spent in having the pupils listen to a brief concert of good music. Short pieces by Schubert, the Mendelssohn "Songs Without Words," Handel's Largo, Schumann's many piano pieces, and others of the sort might give much pleasure, while being at the same time an education in good taste. Sonatas and other ambitious works might be included to a judicious extent. It would even be possible, with some skill in choosing illustrations, to interest the children a little in contrapuntal works, and give them an idea of what polyphony means. Not all pupils would rise to these opportunities; but we do not lower the literary standards because not all the pupils can rise to the level of the written masterpieces.

So much for the school. Another chance for developing taste comes with the possibility of taking children to public concerts. Here, too, the parents should not worry if part of the programme is beyond the child's comprehension. If he enjoys only a little of a classical programme at first, he will appreciate a little more at his next concert, and gradually grow to understand. But he will never understand if he is not given the opportunity.

If the home is one in which the parents themselves are unmusical, and the child is taking no lessons of

a regular teacher, then little development of taste can be expected. But in those homes where the parents are musical, the child will have the advantage of learning to appreciate constantly higher things by repeated hearing; and this opportunity should never be curtailed.

At first the average child will care mostly for rhythmical melody. Gradually the taste for harmony will become evident. Then more and more advanced homophonic works will be appreciated, and finally polyphony.

Few young children care at first for contrapuntal treatment and devices. The taste for this must come gradually. Yet there are exceptionally gifted musical children who can appreciate some of these touches very early. With such young artists, when one has reached the Bach Two-Part Inventions, care should be taken to explain the points of treatment, the idea of canon and of double counterpoint (see No. 2 of the set), without, however, giving too involved laws regarding the creation of these; the mere hearing and recognition will be quite sufficient at first.

As regards an induction into the works of Bach, it is a fact that many a child has been turned from the great master by the lack of judgment of the teacher. If the Two-part Inventions are not appreciated (and very few children love them) let the first taste of Bach come from the Suites. And do not give these in their entirety. Choose a few of the most melodious Sarabandes (either to be played or merely listened to) for a beginning.

Be careful to remember that the cultivation and preservation of enthusiasm is worth as much as the technical advance. Not all children are alike in ability. Some may not take fire easily; they may even be indifferent for a while, yet they may become

splendid students later on. Remember that Sir Walter Scott was regarded as a very dull student at school. Much introspection is necessary for the teacher himself. It is painful to watch the old-fashioned music teacher, excited, nervous, without definite plan, not understanding his pupil's nature nor how to appeal to it.

In execution demand of the pupil only what he can properly give. The great Dr. Arnold, of Rugby, was once about to punish a pupil whose dulness had provoked him greatly. "Please, Dr. Arnold," said the young delinquent, "I am really doing the best that I can." Dr. Arnold put by the cane, and afterward stated that he never forgot the lesson that this honest dullard had given him.

There are some teachers who imagine that they are doing their duty by treating all pupils alike, which is the greatest mistake that they can make. They must come down to the pace of the snail, and rise to the speed of the greyhound, among their pupils. They are unjust to both the superiors and the inferiors by any other plan. The pouring of an exact quart into every bottle leaves the gallon ones unfilled and the pint ones losing half of the allowance.

There has as yet been no Pestalozzi, or Froebel, or Montessori, in musical education, but a good beginning is being made in this generation. Let the individual teacher remember that the Public Schools and the Conservatories are with him in this modern uplift, and let him always bear in mind that the earliest stages may often be the most important, for "Just as the twig is bent the tree is inclined."

MUNICIPAL MUSIC

By Louis C. Elson

IN presenting this subject I trust that I may be allowed to speak in the first person singular, since I desire to give much of my own experience in this field, and I also desire to speak of Boston's work more especially; not only because I have been more directly connected with it than with any other, but because Boston has been more active in this field than any other American city, and has achieved some remarkable results. American choral music began in Boston; public school music had its inception in that city; the first important American orchestra was founded in Boston; and its present municipal music is well worth studying. Much is being done in the public schools there, as in other American cities, but here there is yet something to be suggested regarding a broader curriculum. Ten years ago, in the "Atlantic Monthly," I wrote some of these suggestions, and a few of them are pertinent enough to be summarized here.

Almost all of our public school training is devoted to making children read or sing music. Yet three-quarters of them do not use these acquirements in later life. It would be far better if the classes in these studies were made more select and the *Appreciation of Music* were taught to *all*. In all the universities the appreciation, history, and development of schools of

Painting or of Literature are taught, but Music has not yet been put into the same class, although it is the most universal of the arts. The present volume can readily be used as a text-book in this comparatively virgin field.

The course suggested for public schools, in Appreciation of Music, would be as follows:

It should begin in the Primary and lower Grammar schools. A very simple course in acoustics (see the article on "Acoustics for Musicians" in this work) might awaken the child's interest in the formation of tone and of chord. The Chladni Plate might give an added interest here and show the symmetry of tone and the lack of symmetry of noise. A few simple experiments in the overtones, showing how Nature builds her chords, might follow, but the more abstruse points of acoustics should be reserved for a more advanced stage of study.

When the children sing our national songs these should be made an adjunct to the history lessons. The events connected with each song should be narrated before the singing.

The architecture of Music ought to be studied early. Schlegel once said that Architecture is frozen music (although Mme. De Staël is generally credited with the remark) and few non-professional musicians understand how thoroughly architectural music is. Just as wing balances against wing in architecture, so theme is poised against theme in good and symmetrical music. Here, again, many examples will be found analyzed in another part of this volume. In the public school work many a chorus will be found illustrating this fact and many more which show the custom of ending a musical work with its opening idea. In the school I would have part of the class sing and the others listen, interchanging, if practicable.

Scale-construction might be explained a little later. This is the actual musical language and it will surprise the student to be taken out of our conventional major and minor scales occasionally and form an acquaintance with the five-toned scale, the six-toned scale, and the other scales indicated elsewhere in this volume. When the class sing "Bonnie Doon," or "Auld Lang Syne," or "There is a Happy Land," they should have a comprehension of the five-toned scale upon which these are built, the oldest scale in use today.

The tone-color of each orchestral instrument ought now to be studied, and here it would be well to have the assistance of a harpist, a bassoonist, an oboeist, etc., as the instruments are passed in review. Every orchestral concert will take on a new meaning after these lessons.

Figure treatment should now be taught by audition, Beethoven and Bach furnishing excellent examples to work with. The meaning of the "guiding-motive," the figure which has a definite purpose and portrays an object or event, should now be studied in a few Wagnerian works. The difference between Harmony and Counterpoint could be demonstrated.

All these things could be made clear to the average student without using a technical term, without studying a note of music, without the student being obliged to play or to sing. The reader who desires more detail of such a course is referred to the "Atlantic Monthly" of August, 1903, and to the "Illustrated Course of Music," in this volume.

Thus much regarding what the school can do. But much of this can also be taught to the general public, if the city is willing to change its musical expenditure from its present channel of giving half-appreciated band-concerts and turn it into a more beneficial sys-

tem of educating the masses in a new and great enjoyment.

I propose to speak now of what I have seen, heard, and partly inaugurated myself. Boston had for years been giving free band concerts. It still continues them. Sometimes these give pleasure to many people, but there are usually several present who make the occasion one of riot and excess. Sometimes the musicians are obliged to dodge tomatoes, or eggs, or stones, which are brought to enliven the proceedings. A large police force is generally necessary to preserve order.

But a start was made in a better direction by adding lectures to some of the concerts with small orchestra, which were given in halls, and at these there was always order and a fair degree of attention. Matters stood thus in 1906. A little later Boston had, under the inspiration of its Mayor, John F. Fitzgerald, an "Old Home Week," with many diverse celebrations. Of course Music played its part in the festivities. I was asked to deliver a lecture in connection with a concert given in Steinert Hall by an orchestra of 25 musicians, under the leadership of Albert S. Kanrich.

I determined to put into practice the principles spoken of above, about which I had written only three years before. The "lecture" became a popular music-lesson. The instruments were explained whenever they had an important solo or obbligato, the form of the works was illustrated, figures were given upon a piano and memorized before being heard in the complete composition. It was a new kind of lesson. Not a technical word was used. Nothing was said about measure, clef, bar-line, sharp, or flat, but a practical setting forth of the meaning of each composition, and of its structure and its orchestration, was given.

Since that time I have given over 250 of the same sort of lessons to the public, generally the wage-earners, of Boston.

One of the programmes was devoted to giving some idea of the development of musical form. It began with a demonstration, at the piano, of figure, phrase, single period, and a two-period form. Then came the following programme, led by Albert S. Kanrich:

Schubert. "Moment Musicale" (A three-division song-form).
Boccherini. "Minuet" (Song-form with trio).
Mendelssohn. "Wedding March" (Song-form with two trios).
Mozart. Overture, "Marriage of Figaro" (Small sonata form).
Schubert. Overture "Rosamunde" (Large sonatina form).

A brilliant violin solo and a couple of operatic arias were interspersed to lighten the lesson. William F. Dodge subsequently became director of the little orchestra, and in recent seasons it has been very ably conducted by William Howard, whose brilliant violin solos have added much to the musical value of the occasions.

The advance has been very gradual but continuous. I have never attempted to hurry matters. Gradually contrapuntal works and symphonic movements (such as could be given by a small orchestra) crept in. The size of the audiences (many being turned away through lack of room), the absolute attention (no police are now necessary), and the letters of gratitude received, are all convincing proofs that the experiment of giving popular music-lessons to the masses is a success.

Admission, of course, is free. But, in order to keep out those who take no real interest in the matter, or who would come merely from curiosity, tickets

must be obtained at certain indicated places. A ticket does not admit a minor (since children have their music study in school) and is not good after the hall is filled.

It may be stated as a significant fact that these concerts, which were intended to be music-lessons to the wage-earners chiefly, have recently been attended by merchants, professional men, artists, etc., and one can often see a laborer and a banker side by side. The technique of each of the instruments is explained somewhat fully, the solo artist giving the points as I describe them, so that my auditors are quite at home in double-tongueing, harmonics, 'cello-thumbing, etc., etc.

After the unequivocal success of these orchestral concert-lessons, the City of Boston, through the co-operation of the Mayor, and Messrs. DeVoto, O'Shea, Brooks, and Finigan, of the music board, began to give classical chamber-concerts with a trio of instrumental artists and one vocalist. Excellent organ recitals are also given. Still more recently Mayor Fitzgerald has induced choruses of different nationalities to give national concerts upon the Common, where a magnificent open-air music-stand has been erected through the Parkman fund. Meanwhile the band concerts go on through the summer months, but they have become the least important factor in Boston's municipal music.

One could point out further possible advances in the field of municipal music. It might be feasible to unite the choruses of the public schools with the orchestral forces on many occasions, giving more interest in high class music to the young vocalists. It might be possible to have unusual instruments play occasional concertos with the orchestra; the harp, the French horn, the bassoon, and contra-bassoon, and

other instruments might be brought into the foreground as public lessons in tone-color.

But above all, the city which undertakes such schemes (and two have already begun to copy the above plans) must have as its motto—"festina lente." Go slowly. Do not give the public more than they can easily digest. If the subject is presented simply, the craving for it will grow and an absolutely new pleasure will be given to many humble lives.

The *performance* of music is intended for a select class of natures which have especial gifts, but the *understanding,* the *appreciation* of the art was intended for ALL. Let the cities lend their aid in spreading this happiness, so that in the near future it will be impossible to find a single neglected one who says—"I'm fond of Music, but I don't understand anything about it!"

NATIONALITY IN MUSIC

By James C. Dibdin

FEW more useful lessons can be gathered from the teachings of recent discoveries in Science than this, that man is incapable of existence without leaving indisputable marks of his identity behind him. It matters not what he may lay himself out to occupy his time with during life's brief span—he may even fondly imagine that he is capable of doing absolutely nothing that will leave the slightest trace behind: but he miserably deceives himself; and although, of the vast majority among the billions of cases safely recorded on Nature's page, no direct evidence whatever can possibly be adduced, the fact remains that the individual man must take his share, infinitesimally minute though it be, in fashioning the destinies of the ages to come. And this entirely by the amount of individuality he may possess; for it must be distinctly understood that the above proposition does not at all refer merely to the part the human brain has played in the forward march of civilization. That is a thing entirely by itself, and in nowise connected with the part played by individual character, save it be the influence swayed by the latter over the former. At first sight such a statement may appear to be somewhat of a paradox, but we must bear in mind that hitherto undue value has mostly been given to

the mere intellect or brain-power of man in estimating his work. Given two men with equal intellect but different amounts of individuality, it is not difficult to foretell which will achieve the more success. In fact, character or individuality may well be likened to the leaven that leavens the whole lump in man's actions and the results thereof.

If this be true of the individual, how much more so must it be in the case of nations. In the former the distinctive individual character of a man, save in extreme cases, seldom varies very much from that of his neighbor; but it is quite different with nations, where dissimilar sources of origin, variations of climate, soil and scenery, different conditions of life brought about by the other factors, and many other considerations, all tend to make and to keep the various races and nationalities of mankind separate and distinct, one from another, in every particular of national character or individuality.

In every occupation and enterprise, the peculiar bent of the national mind is more or less reflected. One nation is vindictive and cruel in warfare, another brave when driven to fight, but not hasty in quarrel; still another lazy and indolent to its own undoing, and so on through many other historical characteristics easily recalled to memory. But it is in art, applied art, the art that is part and parcel of the daily life of a nation, and not that spurious dilettante article so much in vogue just now among humbugs and fools; in a word, in real living art that the individualism of a nation is most vividly reflected. Turn to what country we like, of those at least of which there are any records, and we are sure to find the impress of national individuality stamped on its art; and in no department of art more surely than that of music.

From east to west and north to south we find it the same: whether we trace examples of it through the misty records of the past, or go afield to countries where the primitive life of the savage is still practised, or stay at home content with an examination into what our own country can bring forward in confirmation of the hypothesis, we find the same deductions have to be drawn, namely, that national temperament has invariably made its impression on the music of the country—left its stamp upon the very heart and soul of it.

In tracing back, so far as lies in our power, the chief characteristics of ancient or uncivilized nations, we at once find that a great deal is to be gleaned from a proper consideration of the favorite instruments of the people. We know that in old days those fond of sensuous and more especially sensual life, encouraged the use of the flute to an enormous extent. Cleopatra has claims to be appointed the patron saint of that instrument; while, on the other hand, Plato, who would have banished flutes from his republic, might well be termed their "John Knox." The Polynesians are ardent admirers of the flute and pipes, while in combination they use the drum with a remarkable degree of skill. The uses of the latter instrument are most varied under different national requirements. By the Polynesians it lends rhythmical beats to sensuous dancing, voluptuous feasting and idling. The North American Indians and the Esquimaux use drums to express their passions—joy, grief, love, hate, and lust for blood. Catlin speaks of the former people "touching their drums at times so lightly that the sound is almost imperceptible." In this we can easily trace the deep yearning nature, full of passion, kept under splendid self-restraint, that these people infuse into their

strains, just as the Troubadours of the South of France carolled their lackadaisical loves, under the casements of their beloved, to the accompaniment of the insipid and soulless guitar.

As already mentioned, the Polynesians are slaves to the sensuous strains of the flute—they are by nature a soft and enervated people at best; but not so the Papuans, whose natures are decidedly of a spiritual complexion: with the latter tattooing is unknown, and only the rudest description of carving practised. They despise art for art's sake, and do not use it to make life more beautiful; or, on the other hand, "they are the only savages," says Pickering, "that can give a reason." They are eminently superstitious and imaginative, and they throw their whole spiritual nature into the chant. Rough and wild it may be, and of an uncouthness scarcely to be tolerated by cultivated ears, but nevertheless, it tells its story: it is the reflection of the inner thoughts, passions, and aspirations of the people, as distinguished from the merely sensuous enjoyment of rhythmical sounds. In the same way we can take the Chinese as compared to the Hebrews, the one living for color, beautiful form, and all that stimulates the indulgence of the senses, and the other whose whole history is one long protest against sensuality in every form. Here, however, we meet an apparent anomaly; for while we know, on excellent ground, that the music of the Hebrews was majestically severe and sombre, we cannot shut our eyes to the fact that, at any rate during one period, the Israelites were well acquainted with quite a number of musical instruments, and that the Temple service was instrumentally, as well as vocally, quite of an elaborate character. This, however, may well be accounted for by the regular commerce carried on between

Israel and Egypt, where instrumental music was the fashion. In Egypt great orchestras of stringed and wind instruments were in daily attendance at the palaces of the nobility, and it is inconceivable that large quantities of Egyptian instruments would not be exported to Palestine.

We even have direct Biblical evidence of the Israelites having carried such with them out of captivity, but with the great majority of the sons and daughters of the favored people, their inartistic and superstitious nature prevented them from cultivating music apart from the offices of religion. Miriam among the women, and David and Solomon among the men, were evidently less straitlaced than their contemporaries; and the two latter chiefly were responsible for the lavish use of instrumental accompaniments to the antiphonal chanting of the service.

The Hebrews were a people who were able to think, and their minds were given up to problems of a deeply psychological nature. When they once gave vent to their feelings, their song came from the heart. It rushed out with uncontrollable force, and there was little chance of any time or attention being wasted on strains intended solely as sweet pabulum for the ear. The Egyptian might lie for hours dreamily listening to the long-drawn-out and luscious notes of his beloved flutes, or revel in the pageantry of large bands of musicians; the Assyrian might glory in the martial ring of the trumpet, and in imagination such warlike strains would carry his mind into the tented field, there to revel in war and all its paraphernalia; but to the Hebrew the sound of the flute could not convey ideas of love from his soul to the heart of his beloved, nor the trumpet's martial sound a sufficient defiance to his enemies. It was words only that

could do these things; and splendidly did they employ their uncouth language in the one and the other. Like the old Hebrews the Scots also have unquestionably a dual nature. Remember that in this relation it is the Lowland Scot that is being spoken of. The sturdy psalm-tune could no more have been the product of French soil, or of the French people, than the vine-trees of the latter could grow in the Lothians or the Vale of the Clyde. There is almost a grim determination of bigotry and inartisticness pervading some of the "tunes" used in the Scottish kirks, that is not altogether redeemed by the majesty and grandeur of such strains as the "Old Hundred" and "French."

Unlike the Hebrews the Scots can scarcely be said to have ever imported instruments or instrumental music of any kind. At least such as were imported never became part and parcel of the beatings of the national pulse. They were purely exotic. The Reformation wave swept away almost all inborn love of art; sculpture, painting, music (save for the droning Kirk psalm), architecture, and everything artistic became practically a dead language in the nation; and yet, as we have seen, a glimmering of better things gradually prevailed, and out of the very grimness of the national character there arose, for instance, that splendid style of architecture, the Scottish Baronial. In the same way the feeling of national mourning for the disaster of Flodden was nobly crystallized in the "Flowers of the Forest." The full nobility of "Scots wha hae," or the depth of pathos in "Land o' the Leal," are splendid examples of the inability of the morose doctrines of the Reformation to stamp out the true national character.

The bagpipe music cannot be taken into account,

as it is in origin distinctly Celtic,[1] and has only since Sir Walter Scott's time come to be regarded with anything like favor out of the Highlands. Nevertheless, it is in itself a splendid example of the influence of nationality in music. It is essentially a savage music which becomes the vehicle of the whole gamut of the more essential human passions.

One point that strongly illustrates the quantity, if it may be so called, of Nationality in Music is, that it requires a person to be of a particular country, or, at least, to have been very long and very intimately associated with people of that country, before he can properly appreciate the national music in its fullest meaning. Any typical Scotch song, the "Marseillaise," "Die Wacht am Rhein," the "Rákóczy March," speaks each one its own special language, a language that is practically untranslatable in its real essence. It requires a Scot, a Frenchman, a German, and a Hungarian to grasp their full meaning and inner significance, although the people of all these four nations may, in addition to the mere enjoyment of the music as such, be able also to understand the more hidden meanings, in so far as they have national peculiarities in common. This is, of course, applicable much more to national or "Folk" music than to what may be termed cosmopolitan, although it is doubtful if the French people as a body, for instance, will ever properly appreciate and value Beethoven's or Brahm's symphonies or Wagner's operas. In the same way much of the French school of music is equally incomprehensible to the German family; its lightness and sparkle, as clear and bril-

[1] The primitive bagpipe, although now used by comparatively few nations, ranks as one of the most cosmopolitan instruments known to the musical historian, and was formerly in almost world-wide use.

liant as the country's champagne, its lack of even a tendency toward the ponderosity of deep thought, its occasional flippancy—all unite in taking it out of the sphere of comprehension of your heavy lager-beer-drinking German, who has no trouble in entertaining himself out of the resources of his own brain, where the Frenchman requires his amusements to be served up to him incessantly to save him from ennui. An Englishman does not experience the same difficulties; and in fact it is his happy lot to be able to appreciate the beauties of the music of both France and Germany; perhaps not so thoroughly as the natives of each do their own, but much more thoroughly than these do each other's. It is perhaps this fact that has unconsciously led many people who should know better, English as well as foreign, to assert that England is without any definite school of music of its own. Such statements of course are sheer nonsense, especially in retrospect. What is true, however, is that, although we have plenty of music full of English individuality composed in the past, it is more than questionable if as much can be said concerning our present-day music. Cosmopolitanism has done its work with a vengeance, and left us apparently high and dry with every indication that national characteristics will now be no longer found in our music; yet at the same time there is every sign of a modern English school with strong German tendencies uprising in our midst. One very curious feature of English national individuality must here be noted —the spontaneous manner in which the Oratorio was welcomed by the people and instantly took root, flourished, and is flourishing to this very day. And yet it is German in origin, and although not exactly "made in Germany" altogether, in the past, has been the outcome, in its highest reaches, of German brains.

Perhaps in the same way as the Hungarian was too lazy to keep the performing of his music in his own hands, and allowed the Czigány to monopolize that branch of the art, so perhaps Englishmen were too lazy or too busy to create that great musical form for themselves, and allowed the industrious German within his gates to do it for him. The Oratorio is the Art-manifestation of the deepest and most deeply rooted religious sentiments and beliefs in the Englishman's breast; it speaks forth his holiest thoughts and aspirations; and yet he himself did not take the initiative in creating it, or even do very much since that day to keep up the supply. This is one of those anomalies that crop up in such an inquiry as the present that must give the student pause. The English, of course, are great otherwise in sacred music; and while much of it breathes forth a deeply religious tone, it must be confessed that it also shows clearly the influence of national prejudice and blind observance of the established order of things ecclesiastical.

While the English ballad is as different from the Scottish song as night is from day, it yet mostly expresses the same human passions, sympathies, and longings. Nor do we find it one jot the less in catholicity of subjects. All the passions and feelings common to mankind are portrayed with a fidelity and insight into the human heart, quite as true as in the case of its northern equivalent; and yet, notwithstanding all these similarities, there is as little resemblance between the one and the other as there is between the Scots fir and the English oak. That is precisely where the influence of Nationality in Music comes in. The English ballads suggest the expressions of a people not driven by adverse circumstances and continual warfare against climate and

other foes into deeply heart-searching self-communings. They are rather the expressions of a people full of joyous self-reliance, full of natural affection for country, friends, and kindred, accustomed to plenty, and unacquainted with the horrors of war being brought to their doors. Eminently loyal and patriotic above all things, not a too deeply thinking people, fond of work, of play, and of mingling together in friendly talk, taking their religion on trust without much self-questioning—these were the people whose national characteristics were so truthfully proclaimed by Purcell, Arne, Dibdin, Shield, Bishop, Carey, and many others of the same type; and in almost every one of these we find characteristics which have no parallel in Scottish life. Hence the difference in the song productions of the two countries, and hence may be deduced the enormous influence nationality has on music.

Language as defining different races has a certain influence on national music. This is best illustrated, perhaps, by observing that as they loosen their Indo-Germanic ties and gravitate toward the East, unmistakable signs of national originality make their appearance. There are the Czechs among the Slavic races, who, bordering on Germany, may in their music be reckoned as a sort of transition between Western and Eastern national music, although, it seems, the former predominates in their strains. The southern Slavs, such as the Servians, Croatians, and the Roumanians, have, all of them, airs of pronounced Eastern flavor, although there is also a tinge still of their Indo-Germanic relationship. Going back to the Romans, we find that great people singularly destitute in music of any kind. They imported it along with their slaves and their mistresses. Living, as a nation, in the first place, entirely for conquest, and

afterward for sensual pleasure, it is scarcely to be wondered that they remained devoid of melodic outbursts. *La bella Italia,* however, could not remain forever without some music of its own; and so we find the Italians among the earliest in the field after the Renaissance spreading the gospel of melody to all the lands. The Italian folk-songs appear to vary in character as much as there are dialects spoken in the land. The Canzones and Gondolieras of the Venetian are entirely different from those of the Neapolitan; and each of course is in keeping with, and reflects the peculiarities of, the home of its birth. But Italian music, although certainly not the leading school in the great modern advance in the Sciences, has for ages been looked up to as the school *par excellence* of melody and a certain refinement of feeling. Nor could it well have been otherwise with a land where warm sunshine floods the landscape, where the choicest flowers are to be found growing wild, and birds tune their lays in the joyous consciousness of warmth and light. In Italy, from quite an early period, there can be traced, whether among churchmen or nobles, indication of a gracious, liberal, and sympathizing spirit as regards Art in all its branches. Italian art, so to speak, had grown early in the dawning of the new civilization, out of the Roman lack of the same. The Romans had no music, save such as they imported and paid for as a luxury. Their architecture was borrowed from Greece, and their literature, especially their drama, was much in the same category. Precisely as out of the old Roman nature there was evolved the new Italian (from the wreck of the luxurious and sensual living descendant of the determined warrior of the early days of Rome, the new, sanguine, quick-tempered, and eager Italian individuality had its rise), so out of

the mass of wreck of imported art, scattered all over the land, there rose up a new form of creative art, which, whether in music, architecture, literature, or painting, at once gave breath to the new nationality. All classes took part in this renascence, and participation at once took the place of patronage, and music acquired a life, an aspect, and a position very different from what it had in countries where it was a mere exotic. While the ballad or folk-song of the people gave the note of the national feeling in its crudest state, the nobles and clergy, with the same genial and artistic temperament, refined and educated by the "modes" of Greece, and their sympathies and desires widened by a knowledge of the instruments of the East, were able at once to inspire, if not to establish a great school of cosmopolitan music, which, as already said, has served pretty well as a foundation for most European nations to build upon. In accomplishing this great work, their hereditary instinct of taking full advantage of all that came to their aid was not idle; and the examples of the Low Countries, as well as England, were not neglected in the matter of counterpoint. Still, even in its highest flights, the Italian school of counterpoint, for many years, was grim and almost ungracious to the ear—lacking, to an enormous extent, in the vitality necessary to make any save the antiquarian remember it in after-ages, except for its place in religious services.

Such a statement may at first seem little short of an exaggeration; but mature consideration of the works of all the early Italian masters must lead to a speedy acquiescence in its truth. Even the well-nigh perfect works of Palestrina, whether regarded as cosmopolitan or purely national music, cannot be pronounced as being still living, in the sense that Handel's oratorios or Tallis's responses live. So far

as they, along with the works of other early Italian composers, are cosmopolitan, it is difficult not to imagine that either the amount of patronage and participation were not equal, or that the latter, on the part of the nobles and clergy, was on too high a platform for its perfect realization. In other words, that the learning of the nobles was of too exalted a nature to freely commingle and produce not only a national school of music, which none can dispute it did, but, in addition, a national music reflecting and typifying the aspirations and characteristics of the whole people. What, however, was not accomplished in this manner was eventually in another, although less artistic way.

It was quite in the early days of the kingdom that the opera—which had sprung from the still earlier mysteries and miracle plays—became so powerful an attraction among the people. The pity was that those responsible allowed, and in fact encouraged, meretricious panderings to the uneducated populace, in place of endeavoring to unite the higher school of music that the country had already produced, with the popular canzonet and similar forms. This brings us to another phase of the subject, namely, how did the nationality of the Italian people show itself in their music? It has already been pointed out that the things responsible for peculiarities in national character are very varied.[1] Climate, scenery,

[1] A marvellous proof of this is that the music of mountain people, such as the Tyrolese, the Swiss, and the Norwegians, is all much the same. Your mountain pastorals or ditties, or by whatever local name they may be known, have all a character quite their own. Concerning their exquisite charm and beauty, especially when heard amid their native surroundings, it would be out of place to enlarge upon in a footnote; but the fact of such uniformity in character shows very clearly the tremendous influence of configuration of land or nationality.

history (ancient as well as modern), religion, pursuits, soil, may be mentioned as among the chief. Now it is curious that wherever Southern influences have leavened the literature and art of any given country, there is always to be found some communicated torpor in regard to the picturesque; if so, then how much more should the feeling of indifference for scenery be in the land of the South itself. The Italians must have had eyes that either could not or would not see. Their indifference to the beauty of nature, as exhibited in that lovely land, is as great as their poverty in such descriptive faculty, which imparts so much racy variety to the forms taken by Northern national art. The Italians seem from the first to have become the slaves of two agents in life, namely sunshine and love. Their canzonets, whether of Venice or Padua, although differing in detail, are full of these two potent agents in life's economy. In Calabria and the Roman Campagna we find the same Pifferari tunes droned out from the pipes that may, with almost certainty, be regarded as the legitimate offspring of the primitive and mythological Pan's pipes. We know how this expression of the Italian nature has been congenially transplanted into many countries until its very name has become a musical term. Corelli employed it, "with a difference," in his "Nativity Concerto;" Handel did the same in his "Pastoral Symphony," and J. S. Bach in his Christmas Oratorio; so that, by a strange freak, what is really an Italian bagpipe tune, has become associated in the popular mind in England and Germany with Palestine, and what shepherds of that country were wont to play to beguile their time while tending their flocks by day.

What is true of the canzonet is also true of Italy's opera—dramatic instinct and interest has always been

its weak point. The composers have pandered to the love of the people for melody; and that melody is either breathing full of passionate Southern love or of a sickly species of melodramatic writing. These remarks do not apply to quite recent years, which have seen the later Verdi, as well as a distinctly new and younger school, start up and take, as it were, the musical world by storm. Curiously, not thirty years since, a then eminent critic said, speaking of Verdi, "The waning of the coarse light of his star is pretty distinctly to be observed."

It is worth noting that men like Clementi, Cherubini, and Spontini have never been taken kindly to by their countrymen. The utterances in music of these masters to the Italians are, apparently, a dead letter, unless indeed, recent years have altered all that. But the most curious thing about them is how they, Italians born, so completely identified themselves with other schools. In the first named the wonder is perhaps not so great, as he was transplanted to England at quite an early age; but with Cherubini it is different. For thirty years he was Italian to the backbone, and only showed his new development in art when he composed "Lodoïska." True, his earlier efforts did have their day and fame, but, like most Italian compositions, had soon to resign in favor of newer favorites. The same of Spontini. It was only after he had quitted the land of his birth that this clever composer commenced writing those works by which he was to be remembered.

When we strike across the Alps and find ourselves in France, we immediately notice the difference of the national characteristics in music—as unlike those which we have just parted with as are the two peoples in manners, customs, and methods. The love-breathing canzonet, with its drone bagpipe accom-

paniment, and the love-scenes that go chiefly to make up the opera of the one people, are no more. Love-songs we have in plenty, and opera too; but forms are of little account, whereas as the spirit breathing through these forms is everything to the consideration of the present subject. The world of sentiment we shall see is left behind, and instead we find an enormous amount of intellectual vivacity, varied during later times almost everywhere by graftings or borrowings from other nations.

All French art is peculiarly French, and it takes a Frenchman rightly to understand it, or at least to appreciate it. Take their drama, for instance. Surely there is nothing so monotonous as the rules of French tragedy, nor yet anything so *piquant* as the working out of these rules by the performers. Take the grand *tirades* of Corneille and his successors. They are all rhymed—in a rhyme which may not be broken or bent; yet we know that the French actors and actresses not only did, but do "point such monotony," as one writer observes, "by a lacerating finesse of *accent*, sufficient to carry off the platitude of the verse, and its deficiency in idea, and to support the situation of the scene."

In music this phase of art, which is purely national, takes the form of a dry limited melody as applied to the setting of words, but, on the part of the executant, there is no doubt an intention to pay strict attention to time, tone, and accent for the real effect or, failing these methods, to catch the ear by disappointment or suspense. This general definition may fairly be said to apply to both serious and comic music; and it is this peculiar characteristic (love of effect, so thoroughly French) that seems unable of thorough appreciation by any one save a Frenchman.

To him, on the other hand, it has a perfect fascination.

The French have always been a nation of song singers, but the charm of the performances, from the early romantic period of the Troubadours till long afterward, must have rested much more with the singer than the song. A certain charm or interest, of course, attached to the words; warlike feats, picaroon adventures, and romantic exploits, all had their share; but the real effect was left to the singer to infuse into the composition. Provided that the tune has a certain piquancy, let it be otherwise ever so commonplace, and if it has a burden to which men can stamp their feet, or march, or otherwise make a noise in keeping time—then it is sure to "catch on" in France, and afford intense delight to all who come beneath its influence. Added to these satisfying qualities an extra amount of pungency or accent that the singer can throw into his or her work, and the intense delight of the audience becomes at once transformed into the wildest enthusiasm. An enormous number of such ditties, as was only natural, appeared at the time of the Revolution—"La Marseillaise" at once recurring to the mind; and it indeed is as good an example as could well be found.

Like "God save the King," there has always been a dispute as to its authorship. One side claims it as part of an ancient Mass at Meersburg, and the other as the composition of Rouget de Lisle, a gentleman of great talents although little fortune, who certainly wrote many stirring songs of the same kind. Indeed the very style of the "Marsellaise" had been anticipated by him in some of his former works. It is possible that De Lisle heard the Mass at Strasburg in 1792, but it is much more probable that he did not, in which case, of course, the coincidence of

the same tune, or nearly the same, having been twice independently composed, remains. The Germans no doubt would like very much to have it proved that De Lisle did take the great French national hymn from the Meersburg Mass—just as the French would equally like to palm off their adopted musician Lulli as the composer of "God save the King," but although there is little chance of the Fatherland ever being credited with the origination of the "Marseillaise," it is a curious fact that there are several German student-songs containing a phrase which is virtually identical with the fourth line of the song.

The importance of the dance tunes in French national music is at once apparent. There may even yet be English people, living in remote country districts, who still think of their Gallic neighbors as a nation of dancing-masters; and, although they do not go to that nation now for dances, they certainly did at the time when such an idea as the above first became prevalent in the land. The Scots, as was only natural, early began to import the French dances, and it was to the strains of one of these, a *Braule,* or "Brawl," that Mary Stuart chose to dance on the evening her husband was blown up in the Kirk-o'-Field House. The *Bourrée* comes from Auvergne, where the songs, curiously enough, are inclined to be doleful, although the dance is brisk enough, and has become so popular among composers as to have established a *tempo* in music.

The *Pavane,* the *Passacaille,* and the *Ronde* and the *Gavotte,* are also characteristic measures, the two latter being particularly illustrative of the national temperament. And there is another dance, which, it has been said, it is almost impossible to attempt anywhere out of France, namely, the *Galop,* although it has been asserted that this had a German origin.

In speaking of the noble patronage that prevailed, along with participation in Italy during the early days of that country's musical existence, it was pointed out that the attendant success of the combination was pretty well one-sided. Perhaps it was too early in the history of the birth of the New Art World, or its partial success may have arisen from other causes. Be that as it may, in Germany there was patronage only—and that too, one must conclude from the majority of evidence, not by any means calculated to encourage or stimulate talent in anything save the meanest spirit; and yet this same patronage was the indirect means, there is little doubt, of greatly hastening and strengthening the growth of that greatest of all schools of music, which, not only will, but has now, practically dominated the civilized world. "This world," some one neatly remarks, "is chiefly made up of anomalies," and here is one of the many cases. In Italy we find precisely that state of things to have obtained which should have brought about in time the greatest results, but failed. In Germany we find diametrically opposite circumstances that do bring about such results. In the first-named country musicians were honored guests and friends of the nobility, and their art was not only admired and appreciated, but felt; for several of its distinguished composers were nobles themselves. So were some of the German patrons, it may be contended. There was Frederick the Great of Prussia, for instance, and a Saxon Empress who composed operas; but these, like most other royal and noble people throughout the world, ran entirely after foreign models and schools; and although there have been exceptions in such circles of society during recent years, they are but few and far between, it is to be feared.

While the German small kings and dukes patron-

ized music by paying miserable stipends to men of colossal brains, they can scarcely be said to have encouraged native art; or else, how was Weber permitted to play his compositions as an accompaniment to the gastronomic orgies of those who considered themselves his betters? Why was Spohr, after he had startled the rest of Europe by his genius, allowed to go down on his knees in order to tear up a carpet, which had been placed there expressly that the sound of the music might be deadened, and so those who were playing cards might not be disturbed by undue noise? These are not solitary cases—they are typical. Think of Mozart's struggles to obtain, from the Prince Archbishop of Salzburg, a wage somewhat lower than many of that nobleman's lackeys would be making. Think of all Beethoven's trials and poverty—he certainly had friends, upon some of whom it seems to have dawned that they were entertaining, well, not an angel, but perhaps somebody who might become a little famous. Besides, any one who can read between the lines can see that all this tale of friendship to the great master has been wonderfully exaggerated. To name a single German musician who had to earn his own living, and at the same time had not to submit to degradation and insults in receiving starvation wages, is, to put it mildly, a difficult task. Think of poor Schubert, and consider afterward if there was any good in the German patronage; yes, one, but not direct. It was the great lesson of self-reliance and industry. Work the composers had to, or starve; believe in their own abilities, or speedily lose all self-esteem and desire to succeed. In this way it threw the musicians' minds back upon themselves; and happily, their longings and desires being kept far removed from any contamination by the sensual and depraved Court life going on around

them, they were fully able to enter with double intensity into the feelings and thoughts of their fellow-people—the great German nation. They went on as the Prophets of Israel had done before, sending forth their message to all the world. It was the message of musical sounds, linked together in harmony and melody, and one and all proclaiming the deep strivings after truth, love, and the ideal in life and eternity that filled the minds of that deep-thinking people. The grasp of conception that the German musicians must have possessed as a birthright is really almost beyond the sphere of contemplation. As in infinite space we cannot reckon up the height, or the length, or the breadth thereof; so, when we come to those colossal art creations of the Teutonic race, and think of the wonder of their conception, the depth of their meaning, the vastness of their design, and the catholicity of their form, we cannot but pause in silent admiration.

All the modern European nations had the same facilities to attain the post of master builder in the music structure of the earth. All of them had their peculiarities of nationality. England started early in the race, and was soon able to dictate the sovereignty of counterpoint over all other methods to all the nations. Italy followed close, and after working at the opera form, and twisting it this way and that way to suit passing whims—thinking of what is desired to be spoken, and not what has to be spoken—it, too, sank like England to being able only to express its national musical mind in mere songs and such trifles. Then France had its chance. It struggled hard to build up the opera form where it had been left off by its originators, and of what lasting result has it all come to now! A few operas of Auber, Halévy, Boieldieu, Bizet, Herold, and one or two more will

occur to one's mind as pleasing enough in their way, and Gounod left a great masterpiece in "Faust." It might be said that France did build up a school of opera; but did it ever reach or include the highest possible attainment in this glorious branch of musical art? That is a question, we fear, must be answered by a monosyllable of only *two* letters. But France being a nation of born dancers could not have failed, even if it had tried, to bring to perfection that charming department of music; and so to them have we not the highest expression, in their captivating ballet suites, of the music that gives both motion to the limbs and charm to the heart?

In France there was an enormously lavish Court that encouraged or patronized music munificently. Gold was to be had by cart-loads, so to speak, if—there was an "if" attached—the composer could hit the vitiated and sickly taste of those who paid him. No wonder, then, that the nation did not get nearer the highest attainments. When the people, the real French nationality, at last got a chance, they were too much occupied for years with political murdering, as an amusement, to do more than express themselves musically in songs such as have been considered. Order came at last, but it was too late. Berlioz found that the great forms of musical expression had already been thought out, and, although even the apparently exhaustless limits of the symphony seemed to be all too small for his genius, yet to such musical forms as he found he had to confine himself. The great German introspective mind had already been over all the available ground, and left well-nigh unquestionable directions for the chief features of all buildings that were to follow.

It is an undeniable fact that in cosmopolitan music, it is only possible to show nationality of feeling or

temperament by means of settled forms. No one could mistake Saint Saëns's music for anything but French; and so long as he is rushing us along with his wonderful suites, of course everything is French, even form. But not so anywhere else. In symphony, concerto, or overture he has so far at least to confine the bent of his own free genius, and remember the finger-posts.

These finger-posts are mostly written in German. The whole of the country thus finger-posted, however, was not originally discovered by Germans.

Englishmen did not at first discover America—there is a deal of English spoken there now, however; and most of the "finger-posts" are in that language. Columbus only saw scraps of the land he had risked so much for; and so it is in the other case.

Italy, England, and France had been allowed to see fractions of the complete symphony, concerto, etc.; but when the poor, underpaid, hard-working German master took the matter in hand, he at once produced it "with a difference"—a mighty difference it was too. The new forms rose up—created out of chaos—as if the rod of a musical Prospero had been in his hand. He left no holes, no slovenly workmanship, no weak points; what he undertook he finished; and then, looking at the beautiful image in music that he had made out of his own brain, he touched it anew, and breathing the breath of life into its form, made it living, an immortal witness to the highest attributes of the God-like that dwell in man.

The stability as well as the vitality of the present dominant Art-music forms—qualifications which can scarce be denied them—have, as a rule, been attributed by writers to the superior intellectual powers of the German nation. People have exercised themselves

tremendously over scientific calculations regarding both the quantity and quality of the brains of famous musicians. The vast intellectual gifts of Beethoven, Weber, Schumann, Schubert, Wagner, and all the rest, have been a continual theme of argument, debate, and controversy. But the "mighty brain" and the "colossal intellect" have played bogey quite long enough, and it is about time that both critics and the public generally were beginning to recognize the fact that intellect unwedded to individuality, like most other things in the state of single blessedness, may be very nice and pretty, and at times even startling, but can never attain the dignity of being life-giving. Nobody will deny the great German masters more than a full share of brain power; but equally are there any prepared to state, far more to prove, that the great English, French, Italian, Russian, and Hungarian musicians were blessed in a less degree? To say the least of it, it would be presumptuous to assert as much. It may have been well within the power of the mere intellect to conceive and build up the structure of the Art-music form; but, without the life-giving breath of individuality, would not these forms have been left on the desert of time musical pyramids, colossal undoubtedly, but useless, mere monuments of misdirected zeal and labor. So far back as 1600, Giacomo Peri wrote a little sinfonia for flute, which contains the germ of the full symphony, inasmuch as it has the important feature of repeating a little characteristic figure of the cadence of the first half to complete the whole. In this we at once see Italy commencing to build up the dry bones of this Art-music form; and between that early date and Haydn's magical transformation, to be followed by Mozart and Beethoven's practical comple-

tion of it, scores of interesting examples may be found; but of what value are they now in the living world of Art?

As every musical student is aware, the art of counterpoint is nearly as old as is the practice of writing music. To what state of perfection, too, it was carried by Byrd, Tallis, Palestrina, and other masters, is also matter of common knowledge. From a purely scientific point of view nothing more complete or perfect can possibly be conceived than many of the compositions of these masters; and yet, where now in the Art world are they to be found save carefully arranged on an upper shelf of the inner museum of musical curiosities. Was there any deficiency in the brain power that wielded all these notes into such complicated forms? He would be a bold man who would affirm as much. Does not this evidence compel us to draw the conclusion that where brains alone are brought to bear upon the creation of Art-produce, the result may be infinitely clever, startling in its complexity, and at first sight apparently the work of true genius; but the structure is built of bricks made without straw, and crumbles and crumbles until it becomes useless and unattractive. These same composers, mentioned immediately above, were, however, more than mere thinking machines for the production of wonderful essays in counterpoint and elaborate canons. Sometimes their individuality got the better of their science, and then there came forth something that lives. Take, for example, Tallis's responses, Byrd's "Non Nobis Domine," and the former composer's well-known hymn-tune canon.

Again, so long as the early masters worked away at the fugue from a purely scientific point of view, how very little did they accomplish. The moment Bach and Handel, not to mention Albrechtsberger,

touched the familiar form, it sprang at once into life —one of the first of that glorious constellation of Art-music forms which the world owes to German individuality linked together with brains.

Had brains only been requisite for the formation of a universal school of music—as only the German is—England and Italy might have come very near the goal. England, in fact, may even be allowed to have left a great, if not a universal heritage to musical posterity. English individuality was at times too strong even for the mania that existed for strict scientific treatment of everything. Examples of this have already been quoted, and others could easily be found, while England really has the distinction of having given to the world the completed and perfect form of the Madrigal, the Part Song, the Anthem, and the Glee—all as characteristic of English individuality as is the music of all the finer specimens of these forms of composition. Through the early death of Purcell, his country missed giving to the world a distinct Art form of English opera; there was almost more than the promise of it.

In ballad work in an ordinary way, it cannot be said that England in any respect went a step in advance of other nations, although the nationality displayed in the majority of examples is most marked. This is particularly the case with Purcell and Dibdin. In the works of these composers we seem to feel every phase of English life, while the solitary examples of "God save the King," by Henry Carey, and "Rule Britannia," by Arne, are monuments of English national loyal feeling which have no parallels in any other nation under the sun. In the ballad line England can also justly claim to have given to the world the first essays of the Art song; but, alas! as in so many other cases, it was Germany that took up the crude

idea, and gave to the world the exquisite creations of Schubert, Loewe, Schumann, Lassen, and others. Poor Henry Lawes thought, no doubt, that it was very little trouble to endeavor to give utterance in the music to the same ideas and feelings as were conveyed by the words he was setting. It seems a simple enough thing, but English ballad composers do not seem to have had the inclination—even when they were their own poets—to study to set "words with just note and accent." [1] There seems to have been too much independence of character among our ballad writers to trouble themselves with thinking twice what their words were about. They simply set them to an attractive tune—in every way reflecting the national or individual temperament, but not subjected to that intro-retrospection and deep craving for perfect poetical expression in music, which are the primary characteristics of the German composers.

The Scots invented no Art-music form; but although their songs are no nearer the Art-song standpoint than the English ballads, it must be allowed that in many cases the wedding of the feeling of the words to the music is better than in the latter. This, as well as the preservation of the tunes at all for that matter, is due to an accident—the glorious accident of Robert Burns rewriting the words to most of them.

As already pointed out, when we come to the Art-music forms which the nationality of other nations, besides the English and the German, has been responsible for, we are at once struck by the poorness of the record. In fact, apart from the great family of dance forms which have recently been brought to great Art perfection in several countries, although in

[1] This is how Milton spoke of Lawes' work.

none so notably or to such perfection as in France, there are very few Art-music forms of any importance. In Italy opera had its rise, to be transplanted in due course to France, but finally brought to perfection in Germany, where the mighty individuality—German national individuality—of Richard Wagner at once placed it upon a platform of perfection as an Art-form. What Gluck, Weber, and Meyerbeer had struggled with, a struggle compared to which the twelve labors of Hercules were as but nothing, Wagner only accomplished. Gluck and Meyerbeer failed because they allowed their individuality to be lost in pandering to please popular taste; when fashion was forgotten their genius at once rose to the surface. With Weber it was different. In some respects he did more; but his life was too short, too busy, and too grinding for him to reach the supreme goal. Wagner had a superabundance of individuality. Everything else was made subordinate to it; and so, step by step, he raised himself and his national art until he attained the summit, where his work is likely to remain by itself for many ages.

It is the same with nearly all the great German masters. In symphony Beethoven still reigns supreme; in overture Beethoven, Mendelssohn, and Weber are hard to touch; and through the works of all of them there is that wonderful feeling of the national characteristics, that deep individualism which was the direct result of nationality.

The subject of Nationality in Music is one that may be studied in many respects. It covers a large field, and is quite beyond exhaustive treatment within the limits of the present article—which has been penned more as a general introduction to this particular study, than with any intention of supplying a manual of its many ramifications. The subject has

hitherto been little regarded; and anything like an exhaustive treatise has still to be written. Even writers of analytical programmes—literary scavengers, as a rule, to whose nets all that comes is fish—have seldom if ever touched upon the theme of Nationality in Music. It is a glorious chance for them, as the registered facts concerning the classical composers and their works have, by this time, become decidedly monotonous. The hint to vary the stereotyped facts and deductions in this manner is given in the pure spirit of charity; and, in the interests of long-suffering concert-goers, it is to be hoped it will be accepted in the same Christian manner. Whether it is or not, Nationality in Music is a factor that will have to be reckoned with in the future.

PROGRAMME MUSIC

By William J. Henderson

DURING the peaceful summer of 1900, at the festival of the Society of Swiss Musicians held at Zurich, was produced the symphony in E minor, opus 115, of Hans Huber, a Swiss composer born in 1852. This formidable piece of music was planned at first as a melodic celebration of Arnold Böcklin, the painter, and the composer intended to name each movement after one of this artist's pictures. This purpose was afterward abandoned, and only in the finale, a series of variations, was the original idea of musically delineating paintings carried out. The other movements sought safety in the old and well established field of broad mood representation. Böcklin's temperamental and personal feelings, it seemed, might be expressed without binding the symphony to a programme so detailed as to be destructive of spontaneity of style.

But in the last movement the composer showed to what programme music in these days might aspire. No less than eight variations are found in this movement, and they represent the following pictures by Böcklin: The Silence of the Ocean (in the Berne Museum), Prometheus Chained (owned by Arnhold of Berlin), The Fluting Nymph (owned by Heyl of Darmstadt), The Night (owned by Henneberg of Zurich), Sport in the Waves (in the New Pinakothek,

Munich), The Hermit Fiddling before the Statue of the Madonna (National Gallery, Berlin), The Dawn of Love (owned by Heyl of Darmstadt), and Baccanale (owned by Knorr of Munich).

Those who are familiar with the habits of composers will observe that all these pictures deal with subjects already introduced into the realm of musical representation. Silences and darknesses, either on sea or in mountains, have long found tonal embodiment in a more or less solemn *adagio molto,* major if peaceful, minor if troubled. Prometheus, both chained and unchained, has been done in music many times. Usually the composer seeks him in Æschylus, not in Böcklin. Fluting, guitaring, or harping nymphs, Greek, Roman, Alpine, and even Piccadilly, have been melodiously and harmoniously set forth in divers pieces. They are always *allegretto grazioso* and attended by triple rhythms. Night, with muted strings and distant horn calls, is an old orchestral friend, and is usually followed by morning, *crescendo,* with strings, wood, and all the brass unmuted. Love scenes, *andante molto expressivo e appassionata,* are always with us. Why not? Sidney Lanier, poet and musician, said, "Music is love in search of a word." As for bacchanales, we have had them in all styles, from *tempo di valse* to *allegro furioso,* according to the state of the bacchantes.

Huber is a fair example of the modern composer of programme music. He is not an extremist, like Strauss, nor a conservative, like Goldmark. In spite of his attempt to travel a roundabout way through painting, in itself a representative art, in order to utilize music as also representative, he has not undertaken to delineate in tones anything which has not been already delineated without the intervention of painting.

Upon his achievement, then, we may profitably hang a brief inquiry whether any of the modern writers of programme music are doing anything in itself new. We may ask ourselves whether it is not rather the manner than the matter that is novel, or at least whether the originality is not to be sought in incidents of detail rather than in the process itself.

To examine into this matter microscopically would be to make an essay at determining how far all music is representative or strictly absolute.[1] The loose dictum that music is the language of the emotions may after all mean a great deal, for music which represents nothing, but appeals to us wholly as tonal architecture, is so scarce that one hardly knows where to lay his hands upon it outside of the fugues of Jadassohn.

The early writers of sonatas formulated this scheme of movements: the first, an appeal to the intelligence through the exhibition of design; the second, a slow movement, seeking, by its passion or its tenderness, to move the feelings; and third, the finale, a lively movement to afford relief after the intensity of the second. Yet even in this plan, upon which the most extended compositions of absolute music have been built, we find that human feeling is always considered; for even in the display of design in the first movement, there is an endeavor to arouse that emotion which springs from a contemplation of the workings of Nature's first law, order.

The point which we must bear in mind is that the classic composers, who were the leading authors of absolute music, did not strive to blot out the emotional element from their works, but that they subordinated it to the demands of artistic form. When the romantic period arrived, composers had reached the decision

[1] Musicians use "absolute" to indicate music without text or programme.

that the representative powers of music were of greater importance than its formal beauties, and that thereafter forms must be occasional, not typical—that every composer must feel at liberty to modify old forms or devise new ones according to the demands of the thought to be expressed.

This seems to be the doctrine of the composers of the present period. No one seems to be willing to compose music in the broad and indefinite manner of the early sonata writers. Every one is burdened with a profound message, a message which he desires to frame in terms of tone. Yet it is rare indeed that the message is original in itself. We have come upon a period of literary music. We must go to the concert hall, not to listen to an "Eroica" symphony, a piece of programme music of which the programme was entirely original with Beethoven, but to hear a prelude to "Œdipus Colonnus," a symphonic prologue to "William Ratcliffe," a musical analysis of Nietzsche's "Also sprach Zarathustra," or a set of variations setting forth with manifold details the history of "Don Quixote."

We have heard so much of this species of music that when a composer entitles his composition simply "Symphonic Variations," we grope blindly for an explanation, and we heave a sigh of relief when we get from the programme book, inseparable companion of programme music, the information that each variation represents one of the composer's intimate friends. We do not know these friends ourselves, and in some cases even the programme-book writer does not know them; but still we are happy, for we have found that this music is not mere music, but that it represents something outside of itself.

The composers of to-day have a vast storehouse of musical materials from which to select their means of

expression. In the first place they have all the conventional formulas which were invented by the fathers of the art, and which have been handed down from generation to generation, till there is nowhere a musical public to whom their significance is unknown. When we hear the oboe singing a solo in undulating triplets, with an accompaniment of soft strings, we know at once that we are in the presence of pastoral scenes. When the strings rush up and down the scale in alternate ascending and descending passages of considerable breadth and sonority, we know that we have embarked upon the multitudinous sea. It is unnecessary to recount the instrumental formulæ which have become parts of the common speech of music. It is necessary to do no more than remind the reader of the readily accepted meaning of the major and minor modes, of chromatic scale passages, of sustained and slow movements as contrasted with those of rapid and agitated character.

All these things belong to the oldest machinery of composition. But in addition to these the contemporaneous composer has the enormous sweep and variety of modern harmony and the gorgeous tonal palette of the modern orchestra. Haydn and Mozart managed to compose their symphonies within the range of half a dozen keys, none of them far away from that selected as the fundamental one. A composer of to-day chooses a key in order that he may at least finish in it, for the elasticity of the new harmony permits him to wander at will through all the major and minor keys in the course of a single movement.

Haydn and Mozart found it possible to say all that they had to say with two flutes, two oboes, two bassoons, two horns, two trumpets, tympani, and the usual distribution of stringed instruments played with bows. In some of their later works they introduced

clarinets. The symphonic composer of to-day equips himself with a piccolo, three flutes, two oboes, an English horn, four clarinets, a bass clarinet, a double-bass clarinet, three bassoons, a contra-bassoon, eight horns, three trumpets, a bass trumpet, three trombones, two tubas, kettle drums, bass drum, and cymbals, snare drum, triangle, bells, gong, six harps, and enough bowed instruments to bring out something approaching balance of tone. Sometimes even all these are not sufficient unto the day, and the composer introduces instruments not recognized in the honorable society of music at all. The far-darting Strauss, for example, has borrowed the wind machine of the theatre to realize a storm in his "Don Quixote."

With such means of expression at hand it is not at all astonishing that the composers of to-day produce results which would have amazed the fathers of programme music. Yet the elders were not afraid, even with their slender means, to attempt quite as much as their Titanic progeny in the way of detailed description. True, they were not so overwhelmed by a consciousness of their own superiority. They approached their delineative undertakings in a charming spirit of innocence. Not fearing to drown the stars with their splashings, they plunged into the sea of tone-painting as children into woodland streams. Your modern, on the other hand, makes a to-do like the Cyclops bombarding the ship of Ulysses.

It is not essential to the purpose of this article to enumerate all the early attempts to write programme music. The most interesting, because the most logical, was that of Johann Kuhnau (1660-1722) in his "Bible Sonatas." In these six compositions for the clavier, the piano of his time, he essayed to describe such incidents as the battle of David and Goliath, the dissipation of Saul's melancholy by the power of music, the

marriage of Jacob, and other similar topics. He wrote an interesting preface to his music, explaining his aims and defending this style of composition. He tells us of a remarkable piece of programme music by one of his predecessors. This composition was entitled "La Medica," and it described the sufferings of a sick man, the attentions of the physician, and the progress of the illness. At the end came a gigue, with this significant programme note in the score: "The patient is progressing favorably, but has not quite recovered his health." And the failure to reach recovery was indicated by the persistent postponement of a carefully prepared modulation in harmony! Thereupon Kuhnau imitated the deceit of Jacob by a similar postponement.

Kuhnau's Bible sonatas invite a much more extensive examination than is practicable here. Those who care to know more about them should read J. S. Shedlock's "The Pianoforte Sonata." It is sufficient for us to note that Kuhnau proceeded logically. He admitted that only the broad emotions could be published in music, and that textual explanation was necessary when anything else was attempted. In this he joins hands with a more modern author, Wilhelm Ambros, who wrote an admirable little volume to demonstrate how far music could go in representation without the aid of poetry.

Kuhnau at any rate took care to write, under the passage delineating the hurling of the stone at Goliath, what may be called the stage business. "Vien tirata la selce frombola nella fronte del gigante." The passage is principally a rapid ascending scale, precisely the same idiom as that used by Wagner to illustrate the hurling of the spear at the head of Parsifal. The close relation of these two composers on this single point is further shown by the fact that a slurred scale

on the clavier in the early music foreshadows the *glissando* passage for harp in the complex score of the later master. The calm confidence with which Kuhnau embarked upon the task of depicting the conflict between David and Goliath is delightful. This stupendous struggle was to be set forth by one player on one instrument. Richard Strauss would need for the same purpose an orchestra of not less than one hundred and twenty-five men.

The great Bach also exercised his ingenious mind, though briefly, in the field of programme music, when he composed his "Capriccio on the departure of my dearly beloved brother." In this he depicts the persuasions of friends trying to induce him to give up the journey, makes a picture of the things which may happen to him, utters the lament of companions saying adieu, and winds up with a cheerful fugue on the post-horn call. Almost at the same time François Couperin composed a set of connected pieces called "The Pilgrims," and Rameau was painting his "Tender Girl" and "The Cyclops." Both of these masters wrote for the clavier, thus providing food for the imagination by the fireside of a winter night.

These old writers of programme music seem to have been troubled with no misgivings. They formulated no theories. They followed the impulses of their charming natures and left posterity to solve the riddles of the speech of melody. The musicians of to-day are burdened with theories; and much of their programme music is open to the suspicion of being designed as much to support their doctrines as to provide the world with æsthetic joy. Wagner was not the only propagandist in the world of tonal art. Yet there are substantial arguments on both sides.

For example, Felix Weingartner, one of the coolest, keenest, and most scholarly of contemporaneous con-

ductors, a student of the history and the philosophy of music, a thinker and a doer, has written a pithy little book called "The Symphony since Beethoven." In it he awards a leading position among modern composers to Hector Berlioz, but finds himself unable to praise the final orchestral movement of his "Romeo and Juliet." This bears the inscription: "Romeo at the Tomb of the Capulets; Invocation, awakening of Juliet; frenzy of joy and first effects of the poison; anguish of death and parting of the lovers." A picture half amatory, half medical.

Weingartner admits that this is almost ridiculous. He declares that music is "debased and shorn of the subtle peculiarities of its being if he [the composer] attempts to bind it bar by bar or episode by episode to a programme. Music can interpret moods, it can represent a mental state that some event has caused in us, but it cannot picture the event itself."

On the opposite side, we find arrayed no less a champion than Ernest Newman, one of the two or three men in Great Britain who write pregnant criticism of musical art. He holds that Beethoven deceived even himself when he wrote a line over the score of his "Pastoral Symphony," requesting that it should be regarded rather as an expression of feeling than as a mere tone-painting. Mr. Newman holds that tone-painting was its chief merit, and furthermore that tone-painting has come to be a clearly defined art. Composers photograph externals now as their predecessors of two hundred years ago could not. "Who," asks Mr. Newman, "would believe that a windmill could be represented in music? Yet Strauss's windmill in 'Don Quixote' is really extraordinarily clever and satisfying."

This same "Don Quixote" of Strauss is the most complicated and ingenious piece of musical realism in-

vented in these strange modern times. Yet it contains nothing that has not already been attempted by other composers. For example, in a pamphlet written by Arthur Hahn for the purpose of elucidating this score we are informed that some strange harmonies introduced under a simple melody in the introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions." What have we here but a new avatar of Kuhnau's deception of Jacob?

What of the eighth variation, the "Journey in the Enchanted Bark?" Don Quixote, seeing an empty boat, is sure that it has been sent by a mysterious power that he may embark in it to do some glorious deed. Once he and Sancho are afloat, the knight's theme is transformed into a barcarolle. The boat capsizes, but the two reach the shore, and give thanks for their safety. But Froberger, who died in 1667, wrote for the clavier a description of the Count von Thurn's passage of the Rhine, in which all the dangers encountered by him are, according to the testimony of Matheson, set before our eyes in twenty-six little pieces. And the Count's boat upset, too.

In his "Symphonia Domestica" Strauss went still further into the domain of musical realism. He told the story of a day in his family life, using three principal themes, representing papa, mamma, and the baby. In this remarkable composition one even hears the baby spanked. But had not Kuhnau already composed the striking of Goliath's head by the stone from David's sling?

The truth is that Strauss, and the few who have chosen to bear him company, are, as Mr. Newman puts it, realists in music. In the programme music of to-day there are also idealists, and they are the men who are carrying out to their ultimate possibilities the

ideas defined in the naïve compositions of Kuhnau. Mr. Newman argues that programme music of the most detailed and definite sort is good art, but only when accompanied by printed explanation of what it means. He has therefore little sympathy with that large number of modern composers who satisfy themselves and try to satisfy their hearers by giving a simple key, such as a quotation of verse, to the general purpose of a composition. This is what Liszt did with his finest symphonic poem, "Les Préludes," and Wagner with his splendid "Faust" overture. In the same way Schumann suggested the underlying thought of his great Piano Fantasia in C major. Others have contented themselves with mere titles, as Tschaikowsky did in the case of his "Symphonie Pathétique."

But taking all these moderns and their works into consideration, we find that one indisputable fact remains. They are doing in a larger way what their forerunners of more than two centuries ago did in a primitive fashion. In so far as its philosophy is considered, Kuhnau penetrated to the very heart of the matter, but he had neither the musical nor the instrumental materials for a more imposing embodiment of his thought. He recognized the fundamental truth that moods and feelings were the food of music. The greatest modern masters have adhered to this principle. Even Strauss, the arch realist, has succeeded best when he has done so.

Were this a discussion, instead of a mere presentment, one might be tempted to ask, what next? To answer would not be difficult. Almost from the birth of instrumental music, composers have tried to make the art in some measure representative. Theorists and critics point out the impossibility of defining in music the cause of the emotion which the music can so beau-

tifully embody. But one writer like Mr. Newman, declaring that every composition should be accompanied by a printed explanation, and that realistic programme music is genuine high art, is likely to command more sympathy from contemporaneous composers. He at any rate supports them in their practice. They are all travelling in the same path, and absolute music is apparently approaching the end of its history.

NOTE.—Mr. Henderson differentiates clearly between the intellectual and emotional elements of music, the former arising from form, development, design, structure, etc., while the latter have to do with the melody and harmony of the actual musical material. Professor Niecks has written a large book, in which he tries to show that nearly all music is really programme music. But it seems fair to assume that if a composer does not give out the mental picture that he may have had while writing a piece, he does not wish us to judge it as programme music. Sometimes he permits us to make up our own programme, or story that the work may imply, when he gives us a title like Romance, Poëme, Ballade, or Novelette; yet even here the name may be taken as merely describing the style of the work.

The point to be noted is the fact that emotional music is not necessarily programme music, although we may easily imagine a definite story if the music shows much emotion and contrast. For a piece to be programme music, there must be a story or schedule made by the composer, or at the very least a definite title. Liszt's "Tasso, Lamento e Trionfo" gives us enough in those four words to follow the work with understanding. In general, programme music is strongest when it keeps to such broad lines as this;

though there is no law against a composer's trying to depict objects or events.

Let no one be discouraged by the fact that music is now almost wholly devoted to the programme idea. Mr. Henderson shows that this idea has had a long existence. In fact, we find programme music in ancient Greece. An Athenian musician once gave a tone-picture of a tempest; whereupon the wit Dorian remarked, " I have heard a better tempest in a pot of boiling water." Incidentally, this gave rise to our phrase, "A tempest in a tea-pot;" and it will serve to show that absolute music has always had to struggle against adversity.

Many people can write programme music; but it takes a genius to write pure music that is worth while. Such geniuses are few and far between, and we need not despair if we do not happen to have one with us at present. Brahms was a case in point. While Franz was saying that there could be no real symphonies after Beethoven, and Liszt and Chopin were leading the public to enjoy emotion and fireworks, Brahms wrote symphonies that were the best kind of absolute music. Their emotion is contemplative rather than vehement; but their calm beauty is not obliterated by the programme school.

The weakness of programme music (the fact that it means little without its story) may be shown readily. Let the pianist take as an example Rameau's little tone-picture "La Poule" (The Hen), and play it without telling his hearers the title. They do not know what the piece portrays, and if asked will make very strange guesses. But when they learn the real title, and hear the piece again, everything is clear, and the moral is brought home to them in most amusing fashion.—Ed.

CONTEMPORARY MUSIC

By Horatio Parker

A FAMOUS orchestral conductor once told me that he was glad he would be dead in fifty years, so that he would not have to hear the music of that time. It is needless to say that he was conservative, but it should be stated that he was, and is, one of the best-known and most efficient conductors we have ever had in this country. Although his remark is typical of the critical attitude of many who have to do with new music, yet it does not in the least represent the attitude of the public, which is interested and pleased as never before with the music of our own time. There have always been people to declare that the particular art in which they were interested, at the particular time in which they lived, was going to the dogs, and there seem to be peculiar excuses for this belief in music-lovers just now. But there ought to be some way of reconciling the pessimism of the critics and the optimism of the public, which expresses itself eloquently in the buying of many tickets. By critics I do not mean merely the journalists. I mean rather essayists and those accustomed to give well-deliberated judgment on matters of permanent importance. The journalists have been so often, so rudely shocked that they not only fear to tread, but fail to rush in, and at a first hearing of new things

are fain to give forth an uncertain sound, which, in the light of subsequent developments, may be taken for approval or censure.

The pursuit and enjoyment of music call for the exercise, on the part of its devotees, of three principal functions widely different. These are the functions of the composer, of the performer, and of the listener.

The composer is the source and motive power of all art-music, the producer who draws his inspiration from the recesses of his inner artistic consciousness, whose desire and aim are to realize as well as possible the ideals with which his brain is filled. He seeks to give expression to musical ideas which shall call forth sympathetic feeling in those to whom the utterance is addressed. Although in some cases it is apparently meant for an ideal audience which has no existence, nevertheless, if the utterance be true and skilfully made, it will in no case fail of audience or of effect, even though the time be delayed.

The second function necessary to the practice of music is that of the performer or reproducer. This activity is closely allied to the first, which is in truth dependent upon it. It is of high importance, and in ideal instances may be artistic activity of a kind hardly lower than that of the composer, though wholly different in character. This also is at root a manifestation of a desire for utterance, of the craving to awaken sympathetic feeling in others; but it is different in that it seeks and gives expression to ideas which are already in existence. The composer seeks those which do not yet exist. The performer gives utterance to the thought of another; the composer, to his own. But the work of the performer is for most people the only actual embodiment of the results of the first function, and he frequently clarifies and enhances the composer's work in a measure

beyond expectation. It calls for self-control as well as for self-abandonment, for sympathy in the highest degree, and a twofold sympathy—with the composer and with the audience—and for personal, magnetic power to such an extent that it is wholly quite natural that people should frequently, even usually, lose all sight and sense of the composer or producer, who is remote from them, and admire the work of the reproducing artist, who is always near.

The third function is of equal importance with the other two, but differs from them more than they do from each other. It is the function of the audience or the listeners. This function is largely misunderstood and usually undervalued. It is the exact opposite of the other two essentials of music-making in that it calls for receptive activity, if one may so express it, for intelligent, passive sympathy. This sympathy of the audience is the mark at which both composer and performer are aiming. It has no public or open reward, though it well deserves one. Audiences certainly should receive credit for intelligent listening, though it is hard to know just how or when to give it. The quality of sympathy is elusive and difficult to appreciate. To most audiences it seems unimportant whether it be given or withheld; the only matter of consequence is the applause. Genuine appreciation is often hard to identify or recognize. It is quite impossible to know whether a smooth, impassive, self-restrained Anglo-Saxon face hides the warmest appreciation or the densest ignorance or indifference. Such emotions often resemble one another. Nor can one ever tell whether the heightened color and brightened eyes are caused by the long hair and hands of the performer or by beautiful music. A particularly good luncheon or dinner preceding the concert may have the same outward effect. So the successful list-

ener is a mystery, but a pleasing and very necessary one. His work is as important as that of the composer or performer, and his rewards are none the less real because they are not counted out to him in cash, because he pays and does not receive a tangible medium of exchange. They lie in the listening itself and in the consciousness of improvement which is the result of his effort.

In speaking of modern music, we can omit personalities concerning classical composers. Their works fall entirely to the exercises of the second and third functions mentioned; but since the bulk of contemporary music is by classical composers, it may be well to speak briefly of the attitude of performers and audiences toward music of this kind. In an ideal world the performer and the listener would have the same kind and degree of pleasure in music except in so far as it is more blessed to give than to receive. "We are all musicians when we listen well." It may be laid down as a general principle that performers of classical music have more enjoyment than listeners.

Palestrina is a pre-classical composer with distinct limitations, and it is quite reasonable that he should appeal under ordinary conditions to a small audience, and to that imperfectly. He is a religious composer, and most audiences prefer to keep their religious feelings for Sunday use. He is a composer of church music to be sung in church, so that his work must miss its effect in a modern concert-room. We have very few churches in our country fit for the performance of Palestrina's music. I know a jail or two where it would sound wonderfully effective, but there are obvious reasons for not going so far in the pursuit of art. It follows, therefore, that Palestrina in a concert-room is enjoyed by the average listener only by means of a lively exercise of the imagination.

with frequent, perhaps unconscious, mental reference to what he has read or heard about it.

If there is enthusiasm, it is surely for the performance, because the music itself is so clear, so pure, so absolutely impersonal, that it is hardly reasonable to expect it to appeal to the listener of to-day. He is too remote from it, and should not think less of himself because he does not feel an immediate response. In proper circumstances, in a real church, he would surely respond at once. For this music is the summit of a great wave of musical development. Nothing exists of earlier or later date which may be compared with it. It is ideal church music, ideal religious music, the greatest and purest ever made; and it can never be surpassed, for we have gone by the point in the history of the art at which such effort as Palestrina's can bring forth such fruit.

The public attitude toward Bach is much more natural and unconstrained. He is nearer to us and is an instrumental composer. Although in somewhat archaic terms, his music is personal expression in a much higher degree than that of the absolutely impersonal Palestrina. The vigor, the life, and the animation which inform the whole texture of his work are so obvious that we cannot miss them. Again, in his greatest work the feeling of design is so clear, the upbuilding and the resulting massiveness are so faultless, that the devout and habitual lover of music has the reposeful and at the same time exciting conviction that he is hearing the inevitable. Enjoyment is easy even to the unlearned. In those works which are less massive than the greatest, the pleasure we have from Bach is more subtle, more refined, and perhaps less acute, but we always feel that we listen to a master. Bach gives, perhaps, the highest satisfaction in his chamber-music. Much of his work is

so very intimate that we find the balance of expression and form most easily when we are near enough to hear every note. The church cantatas in church, the great organ works in a comparatively small place, or the orchestral music in a hall of moderate size, are among the keenest enjoyments for performers and audience. Applause, if it is given, must be for the performers or for their work. The compositions are above approval. To praise them is like speaking well of the Bible.

In the work of his contemporary Handel, whose texture is less purely polyphonic and instrumental, the enjoyment of performer and listener comes nearer to a point of coincidence. The audience can love it more nearly as a performer does. We feel that the vitality in Handel is of a more human kind; that it is nearer our level, less supernal: but it is convincing and satisfying even when most popular, and is not disappointing upon intimate acquaintance, even though it lack the nearly superhuman fluidity and the marvellous texture of Bach.

The music of Beethoven is so well known, so frequently heard, and so clearly understood that we may take it for granted, and go on to music which is modern in every sense, made in our own time, and addressed to our own personal feelings. Our present-day music is twofold in character, a direct result of the labors of Beethoven and his successors in pure music, and of Wagner and the romanticists in music which is not absolute. The symphony or sonata form is now archaic in the same sense that the fugue is archaic. Beautiful music may be, will be, made in both forms, but that is no longer the general problem.

It is probably true that since the four symphonies of Brahms, no symphonic works carry the conviction of the symphonic poems of Richard Strauss.

Although these are cast in a modification of the symphonic form of Beethoven, they always have a psychological basis or an original impulse outside of music. They are intended to characterize in musical speech or language things which can only by vigorous effort be brought into any connection with music itself. The question naturally arises, Has the power of making absolute music entirely disappeared? I am loath to think so, but surely the practice has dwindled in importance.

We need not be concerned to examine these extra-musical bases. Granting them to be necessary, one is much the same as another. But that is just what many are reluctant to grant. Many are brazen enough to enjoy programme-music frequently in spite of, not on account of, the programme; and some people prefer the advertisements, which are usually in larger print. Both save thinking. But the underlying programme is not what most critics object to. The commonest criticisms which we hear of strictly modern music charge it with a lack of economy, amounting to constant extravagance; a lack of reserve, amounting almost to shamelessness; and a degree of complexity entirely incomprehensible to the average listener, and, if we are to believe careful critics, out of all proportion to the results attained. Of course economy is a great and essential virtue in art, but it is not incompatible with large expenditures. It depends on the size of the fund which is drawn upon. Nor is explicit and forceful utterance incompatible with reserve. As for complexity, it may sometimes be beyond the power of any listener to appreciate. Perhaps only the composer and the conductor can see or hear all the subtleties in an orchestral score. But is such complexity a waste? Not necessarily, for good work is never wasted. Although beauties in a

viola part or in the second bassoon may not be obvious to the casual listener, however hard he may listen, they are not necessarily futile. They may, perhaps, be noticed only by the composer, the conductor, and the individual performer, but they are there and they constitute a claim on the respect and affection of future musicians. If all the beauties were hidden, they would be useless, but as gratuitous additional graces they call for approbation. But one may not admire complexity for its own sake. It is far easier to achieve than forceful simplicity.

At a recent performance of a modern symphonic work which was very long and called for nearly all possible familiar musical resources, I recall wondering whether or not it is a bad sign that a composer gets respectful hearing for pretentious trivialities and vulgarities uttered at the top of the many times reinforced brazen lungs of an immense orchestra. There were, indeed, a few minutes of exquisite beauty, but after more than an hour of what seemed an arid waste of dust and dulness. Meanwhile, there were long *crescendos,* with new and cruel percussion instruments working industriously ever louder and faster, but leading up time after time to an absolute musical vacuum. One's hopes were raised to the highest point of expectation; but they were raised only to be frustrated.

It is such unsatisfying work as this which elicits pessimistic forebodings as to the future of music as an independent art. Serious critics and essayists have made vigorous attempts to oust the music of the future from existence as an independent art and to relegate it to the position of a sort of language which is to be used, when it is quite grown up, to express more or less pictorially human happenings or emotions. And there have not been wanting composers to sup-

port this hopeless view. The application of pure reason to such emotional phenomena as our pleasure in music results occasionally in something very like nonsense. The arts have different media of expression, but excepting the art of literature, the medium is no spoken or written language. Indeed, artists are apt to regard with some degree of suspicion one who expresses himself well in any other than his own peculiar medium. Amateur is a dread term often applied to such men; and they are very likely to be amateur artists or amateur writers, perhaps both. It is consoling to think that all the words written and spoken about art have never yet influenced creative artists to any discernible extent. Their inspiration or their stimulus must come from within, and, after the preliminary technical progress over the well-trod paths of their artistic forefathers, which progress no great artist has ever yet evaded or avoided, their further advancement is always by empirical and not by logical processes, not logical except in an artistic sense, for logic in art, although very real, is not reducible to words until after it has already become an accomplished fact through empirical or instinctive practice. The evolution of logic in art cannot be foreseen or foretold.

The opera is just now the largest figure on our musical horizon, and opera, always responsive to the latest fashion, has undergone very important typical changes of late years. "Salomé," by Richard Strauss, for instance, is more an extended symphonic poem than opera in the older sense. It is as if scenery, words, and action had been added to the musical resources of such a work as Strauss's "Zarathustra." It is only about twice as long as "Zarathustra." Strauss's "Salomé" and Debussy's "Pelléas and Mélisande" are typical modern musical achievements. In

spite of the suavity and popularity of Italian operas of our time and of the operatic traditions of the Italians as a nation, they do not appear to have the importance of the German and French works just mentioned. The two men spoken of seem just now the most active forces in our musical life, and it may throw light upon the music of our own time to compare the two operas with each other, not with other classic or modern works of the same nature; for from such they differ too widely for a comparison to be useful. Old-fashioned people seek in opera a union of speech and song, and each of these two composers has renounced the latter definitely. No human voice gives forth any musically interesting phrase in "Pelléas and Mélisande." In "Salomé" the voices, when used melodically, which is seldom, are treated like instruments, and it is no exaggeration to say that song is relegated entirely to the orchestra. The voices declaim, the orchestra sings. Each opera is a natural continuation of its composer's previous work. Each is an independent growth. Neither composer has influenced the other to a discernible extent. Yet it seems impossible to find any other notable musical work of our own day which does not show the influence of one or the other of these two men.

"Salomé" is in one act and lasts an hour and a half; "Pelléas and Mélisande" is in five acts and lasts about three hours. The difference in time is largely due to the underlying play which determines the form and length of each opera. It may be granted that each of these two works reflects conscientiously the spirit of the text. The shadowy, wistful people of Maeterlinck's drama are faithfully portrayed in the uncertain, keyless music of Debussy, as are the outrageous people of Wilde's play in the extravagant, vociferous music of Strauss. "Pelléas and Mélisande" as a play

is perhaps the extreme of mystic symbolism. When reduced to its simplest terms in every-day speech, it may mean anything, everything, or nothing. The motive of the play "Salomé" is frankly an attempt to shock Herod, as tough a sinner as ever was drawn. The object is attained, and it is small wonder that the audience is moved. There seems to be throughout Debussy's work, to speak pathologically, a preponderance of white blood-corpuscles. In our day and generation we want red blood and plenty of it, and we find it in "Salomé," a whole cistern spattered with it. At its first performance in New York so much got on the stage that ladies had to be led out and revived.

There is a great difference in the matter of pure noise. Throughout the whole of "Pelléas and Mélisande" one feels that the orchestra has its mouth stuffed with cotton wool lest it should really make a noise. Most people want a healthy bellow from time to time to show that the orchestra is alive. And in "Salomé" we have an orchestra with its lid entirely removed. The hazy, indeterminate, wistful vagueness which is so much admired in Maeterlinck's poem some people resent in the music. That is too much like an Æolian harp, too purely decorative, too truly subordinate. The orchestra never gets up and takes hold of the situation as it often so frankly does in Strauss's "Salomé." "Pelléas" is a new sensation, perhaps a new art; but it is a little like looking at the stage through colored glass. Undoubtedly the play is the thing.

The musical vocabulary of the two men differs immensely. Many admirers of the modern French school think Strauss's music vulgar because it really has tunes, and because one can almost always tell what key it is in. In the French music the continual eva-

sion of everything we consider obvious becomes monotonous, and after an hour or two furiously unimportant. One longs in vain for a tonal point of departure, for some drawing; but there is only color. In passing it may be said that the play in its form and vocabulary is the exact opposite of the music. Points of departure are not lacking in its construction, and the language is marvellously simple, lucid, and direct.

The matter of tonality remains. The six-tone scale which Debussy loves and uses so much divides the octave into six equal parts. The augmented triad, which he uses with the same frequency, divides the octave into three equal parts. Both devices constitute a definite negation of tonality or the key sense; for we need the recurrence of semitones in any scale which is to be recognizable as having a beginning and an end. It may be that our grandchildren will not want tonality in our sense, and again it may well be that they will prize it more highly than we do. It is hard to imagine what can take its place; certainly there is no substitute for it in music, for the essence of musical form consists chiefly in a departure from and a return to a clearly expressed tonality. A substitute for tonality outside of music would seem a hopeless abandonment of nearly all that makes the music of Beethoven, Bach, and Wagner great to us. Compare Strauss and Debussy in this respect. Each composer has a rich, individual, personal, melodic, and harmonic vocabulary; each offers new and satisfying rhythmic discoveries; each shows us a wealth of new and beautiful color. The differences in melody lie in the greater directness of Strauss's work. His tunes are sometimes garish in their very baldness and simplicity. This is never true of Debussy, to whom a plain tune like the principal dance tune in "Salomé"

would seem utterly common and hateful. Polyphony is regarded as the highest, the ultimate development of melody. There seems to be vastly more polyphonic and rhythmic vitality in Strauss's work than in Debussy's. "Salomé" is as alive as an ant-hill. "Pelléas" is more like an oyster-bed, with no actual lack of life, but not much activity.

Harmony has become an attribute of melody, and our harmonic sense, a recent growth, furnishes the only means we have of definitely localizing formal portions of musical structure. Total absence of form is inconceivable in music, and form implies inevitably some degree of formality. This element is always clearly present in Strauss and always purposely absent in Debussy, who steadfastly avoids the indicative mood and confines himself apparently to the subjunctive. At great climaxes Strauss ordinarily seeks a simple triad, Debussy some more than usually obscure and refined dissonance. The harmonic element in Strauss is, perhaps, less refined, but it is less subtle. In Debussy this element is less direct and perhaps less beautiful, but quite distinctly less obvious or common, even if less varied.

Fully aware of inviting the warmest kind of dissent, I venture to suggest that Strauss may be a positive and Debussy a negative force in music, the one greatest in what he does, the other in what he avoids. After all, we cannot get on without the common things of daily life, and, admitting his occasional lapses into the commonplace or something lower, Strauss is the most consummate master of musical expression the world has ever seen; not the greatest composer, but the one most fully able to realize in sound his mental musical conceptions. In the last analysis it is, of course, what a man has to say, not

entirely how he says it, which furnishes the basis for a sound judgment of him. We should not be too much impressed by Strauss's skill in writing for great orchestral masses. In itself that signifies little more than ability to use the wealth of orchestral material now available in Germany. Strauss's appetite for orchestra is a little like the Eastport man's appetite for fish. It is easily satisfied and not too extravagant. Much more convincing is the accuracy with which he finds rhythm, melody, harmony, and color to express just the shade of meaning he wishes to convey. To repeat, no musician was ever so well equipped to give to the world his musical creations, and yet since he was a very young man Strauss has produced no pure music, nothing without an extra-musical foundation; and although many of his friends and admirers hope still that he will, he admits frankly that he does not intend to.

Are we, therefore, to believe that music must be pinned down henceforth to its illustrative function? One prefers to think that our living composers are unconsciously intoxicated by the luxuriance and wealth of new and beautiful musical resources which have only recently been placed at their command. They confuse the means with the end. They have not yet learned to use their wealth. They are *nouveaux riches*. The more perfect performers, the more intelligent listeners, the new riches on every side tempt them to concrete rather than to abstract utterance. I believe that in the future the highest flights of composers will be, as they have been in the past, into those ideal, impersonal, ethereal regions where only imagination impels, informs, and creates. As for illustrative music, it must always have one foot firmly fixed on earth. How, then, can it rise to the

heavens? Although not yet with us, the new vision will come in the fulness of time; and when it does, the whole world will know and follow it.

NOTE.—Professor Parker's well-balanced ideas and wise conclusions are of the utmost value. The suggestion that present composers are working in the new medium of modern orchestral color, and have not yet gone much beyond the mastering of the technique of composing in the new style, is most pertinent. The great masters of music amount to less than two dozen in number, so that we need not lose hope if we have had no commanding genius of the pioneer type since Wagner. Debussy and Strauss are preparing the way by experiments. In addition, it is harder to write pure music than to illustrate a programme in tones. One may mention again the case of Brahms, who wrote absolute music of the greatest value in his symphonies, in spite of the programme influence of the romantic school. What he did with the classical orchestra will very likely be done in the future with the fuller modern forces. Professor Parker's words, too, are not those of a speculative dreamer, but come from the pen of a great composer, well informed in the classics, and echoing an earlier school nobly in his own great oratorio, "Hora Novissima."—ED.

EDWARD MACDOWELL

MUSICIAN AND COMPOSER

By Henry T. Finck

N the summer of 1895 I spent a few days with Edward MacDowell in a hotel on the shore of Lake Geneva, near Vevey. He was at work on his "Indian Suite," which caused him so much trouble and perplexity that, as he confessed to me afterward, he was sorely tempted to ask my advice about various details, but refrained for fear of breaking into my vacation. When this suite had its first performance in Boston, one of the critics, while praising it highly for its artistic workmanship, found fault with the composer for trying to make a silk purse out of a sow's ear. That was rather a rude way of putting it—rude to the Indians—for the aboriginal Iroquois and Iowan songs which form its main themes are in themselves by no means without charm; yet it is undoubtedly true that MacDowell's own creative imagination would have easily yielded melodies more beautiful in themselves and more readily adapting themselves to thematic elaboration and orchestral coloring.

It is significant that the experiment of blending red and white music was never repeated by him (except in a short piano piece, "From an Indian Lodge"—one of the "Woodland Sketches"—in which original and aboriginal strains are commingled). He never in-

dorsed the view—of which Harvey Worthington Loomis and Arthur Farwell are at present two most eloquent exponents—that a great American Temple of Music might and will be built with Indian songs as the foundation-stones. Nor has he ever countenanced the widely prevalent opinion that negro melodies form the only other possible basis of a distinctively American school of music. Dr. Dvořák adopted this view when he first came to New York as Director of the National Conservatory; but subsequently he abandoned it. It is unquestionable that the negro has received credit for things that are not his. What is really unique in his music is an inheritance from Africa, wherefore it cannot be made the basis of an *American* school of music; while the rest of what is usually regarded as negro or plantation song is partly a crazy-quilt made up of patches of tune from the stores of European nations (for the negro is as imitative and quick as a mocking-bird), and partly the voice, or the echo, of the individual genius of Stephen C. Foster, a writer of true American folk-songs, the best of which are equal to any German, Italian, French, Irish, or Russian folk-music.

Foster's songs are unmistakably American—unlike any European folk-songs. If an unknown one from his pen should come to light, say, in a remote Turkish village, an expert would say to himself, "That's American, that's Foster." If, therefore, an American composer feels inclined to write a symphony or a suite based on melodies borrowed from Stephen C. Foster, he is of course at liberty to do so. But he will show himself a greater master by creating his own melodies; and his music will be none the less American, provided he is himself sufficiently *individual* to be able—as Foster was—to write melodies different from those of Europeans.

It is time to drop the ludicrous notion that a truly national art can be built up only on folk-songs. All that we need for the making of an American branch of music is *individuals* of real creative power. In the music of Wagner there is hardly a trace of German folk-song, yet it is great and it is German because he was a great German *individual*. Mendelssohn and Schumann are real Germans, too, in their music, though they differ radically from Wagner and from each other. Even the nationalists among the great masters—Haydn, Chopin, Grieg, Dvořák—owe their position in the musical world much less to what they imbibed from the folk-music of their countries than to their preëminent *individualities*.

In searching for such individualities in our own country we find at least two concerning whom there can be no dispute—Stephen C. Foster and Edward MacDowell, the latter representing our art music as Foster represents the folk-music. I would recognize a new piece of MacDowell's anywhere, as I would the face of a typical American girl in any part of Europe. It is unlike the music of any European master, and it has on every page the stamp of his individuality as unmistakably as every two-cent stamp has the face of Washington. To be sure, there are European influences perceptible in it—the influence, particularly, of Grieg, Liszt, and Wagner, representing Norwegian, Hungarian, and German art. But the foreign influence in his compositions is less pronounced than it is, for instance, in the works of Handel, Gluck, and Mozart, who nevertheless remain Germans. What constitutes nationality, musically speaking, is very difficult to say. There is an impression that melody is the Italian element in music, harmony the German. But the greatest melodists that ever lived were Schubert and Wagner, and the greatest harmonists, apart from Bach, Wagner,

and Schubert, are the Polish Chopin, the Hungarian Liszt, and the Norwegian Grieg. Music has many styles, some national, some personal.

Individuality is somewhat easier to describe, and when we examine the individuality of Edward MacDowell we find something that any American may feel proud to discover in a compatriot. To his friends his droll and truly American gift of humor has always seemed one of his most charming traits. In a letter to me he once recurred to his student days at the Paris Conservatoire. Life in Paris seemed to him "a huge but rather ghastly joke." His fellow-students "never seemed to miss the absence of the word 'home' in their language. Most of them looked as if they had been up ever since they were born. They seemed to live on cigarettes, odd carafons of wine, and an occasional shave."

That "occasional shave" is delightfully characteristic of MacDowell's wit. In his conversation he always kept the listener amused with such unexpected turns—as he does in his music. Scherzo is Italian for joke, and it is in his scherzo movements that we often hear him at his best. His famous teacher, the Venezuelan pianist, Teresa Carreño, hardly ever plays his second pianoforte concerto without being compelled to repeat the *presto giocoso.*

Another of his traits was revealed during his Conservatoire days. Though but fifteen years old, he soon discovered that it was not the right place for him. There was too much striving for effect for its own sake, and not sufficient reverence for the masters, to suit this American lad. Famous professors like Marmontel, Mathias, and Ambroise Thomas did not hesitate to mutilate a composition or to insert measures of their own to make it what they deemed effective. He packed his trunk and went to Stuttgart. Here there

was no lack of reverence for genius, but there was what throughout his life he hated quite as much—pedantry; so, after six weeks, he moved on again, a real American, in quest of the best wherever it may be found, and bound to find it.

He found it at last at Frankfort, where there was a pianist, Carl Heymann, who "dared play the classics as if they had actually been written by men with blood in their veins." Under his fingers "a sonata was a poem." The eminent composer Raff was director of the Frankfort conservatory. By him MacDowell was confirmed in his tendency toward writing music with a pictorial or poetic background. The death of Raff revealed the emotional nature of the American youth. His first pupil, Miss Marian Nevins, who became his wife two years later, says regarding this tragic event:

"He came to me at the hour for my lesson, looking so white and ill that I was frightened. His voice broke as he said only the words, 'Raff is dead.' There was a sweet hero-worship of a shy boy for an almost equally shy man, and for months after Raff's death he was in a morbid condition. He gave me eighteen marks—all he had at the time—and said, 'as I knew more about flowers than he did, would I get some for him to send?' So I bought a mass of roses, and, what was unusual for Germany, had them sent not even bound together; and these were put about Raff, nearer than the grand beautiful floral things sent by the dozen."

Like all students of the pianoforte, MacDowell always adored the personality and the works of Liszt, to whom his first concerto is dedicated. Following the advice of Raff, he had visited Weimar, where he was greatly encouraged by the cordial praise Liszt bestowed both on his playing and his compositions, and by the invitation to play his first piano suite at the next convention of the Allgemeine Musik-Verein, over which

Liszt presided. There was, to be sure, more honor than profit in this. A man cannot live on compliments and applause, and MacDowell, like most other musicians, found it extremely hard to make a living in Germany unless he used up all his vitality in teaching, leaving none for creative work. Luckily, his wife had a little money, so they took the daring risk of dropping everything but composition and settling down to a quiet life in and near Wiesbaden. It was here that MacDowell wrote the compositions from opus 23 to opus 35.

Those were idyllic days. "The one dark spot," Mrs. MacDowell writes, "was a long and severe illness of mine brought on by overanxiety and trying to do work which I was not well used to; but in spite of it all, we were very happy. The six 'Idylls,' op. 28, of which I am very fond, I associate with our little flat in the Jahnstrasse. I had been ill a long time, and felt Edward was neglecting his work in his care of me. So I made him promise he would write a daily sketch for a week, and these six were the result of this promise. I in bed, and he writing music in the next room! Of course he changed and 'fixed' them later on, but the actual music was written in these six days."

After nearly four years of Wiesbaden it became imperative to replenish the exchequer, and an attempt was made to secure a position as local examiner for the London Royal Academy of Music. MacDowell had been specially recommended for this position, and the matter really rested in the hands of Lady Macfarren. She was a nice old lady, and things seemed certain until she suddenly said: "I hope you have no leaning toward the school of that wild man Liszt." The American had to confess sorrowfully that he had; and when he got home he found a note saying the

place was not suited for him! It was not the first time, and far from the last, that devotion to an ideal cost him a worldly advantage.

He now resolved to try his luck in America, and he chose Boston instead of New York (his native city), partly because in 1880 Boston was still reputed the musical centre of America, and partly because Paris had inspired him with an aversion to very large cities. He was soon in great demand as a teacher. His technical studies, in several volumes, which are not so well known as they will be by and by, reveal him as one of the most practical and successful pedagogues of all time. In the preface to Vol. I of his "Technical Exercises" he says: "In my opinion, physical development and music are two different things, and although musical talent is a *sine qua non* in pianoforte playing, it cannot reach its full expression without a thorough command of the muscles of the hand, wrist, and arm. I have found it advisable to keep the purely physical part of piano-playing entirely separate from its musical side, as this allows a concentration of the mind not otherwise practical. I therefore beg the student who may use these exercises to consider them from a purely 'athletic' standpoint."

When he accepted the professorship of music at Columbia University in 1896, little time was left for private instruction, and he could take only the most advanced students—pupils who were better suited with exercises like those in his "Twelve Virtuoso Studies," in which, as in his two concertos and in the "Études" of Chopin and Liszt, brilliant virtuosity is allied with poetic thoughts and moods. He had no use for pupils who had more money than talent; $12 a lesson would not tempt him to take such a one, while he would devote himself to others who could not adequately remunerate him. Once a week, indeed, for years, he

gave a day to his free class; and when his mental collapse became imminent, he kept this class longest of all, despite the protests of friends and relatives. His pupils adored him for his kindly interest, his helpful hints, his illuminating remarks, his generosity and self-sacrifice.

On the whole, he probably enjoyed his teaching, as he did his composing, more than he did playing in public. His diverse other duties made it impossible for him to practice six or more hours a day, like the professional virtuosi, and this made him nervous in view of possible technical slips. He was always handicapped, too, by an excessive diffidence, a lack of faith in himself as pianist and as composer. When he came on the stage and sat at the piano, he looked like a school-boy who has been sent to the blackboard on exhibition day and doesn't feel quite sure of himself. But soon, especially if he found the audience sympathetic, he warmed to his task and played as only a composer can play. He has had his superiors in those things in which a piano-player excels all pianists—brilliancy of execution—but none in the higher sphere of art. As regards beauty and variety of tone color, artistic phrasing, poetic feeling, dramatic grandeur in a climax, he was the greatest pianist this country has produced—an American peer of Paderewski.

It was doubtless a mistake—in which, I am sorry to say, I encouraged him—to accept the Columbia professorship. Although he soon gathered large classes of devoted students about him, making music one of the most popular and prosperous of the university departments, few of the students were sufficiently advanced to need the instruction of a man of genius. In other words, most of his duties were such as a lesser man might have done, and they left him no time or energy for composing, except in summer, when, in

view of his high-strung organization and tendency to headaches and insomnia, he should have rested absolutely. Had he but accepted Hamlin Garland's repeated and urgent invitations to spend a summer with him among the Indians in the Far West, he might have been saved. But the impulse to compose was irresistible, and the opportunity to rest was lost.

The time came when it was felt necessary for him to give up the arduous professorial duties or else sacrifice the higher mission of his life. After seven years of service he left, the more eagerly because the authorities hesitated to accept his plan of uniting literature and the fine arts in one faculty, or school, and possibly making some of the courses compulsory for every student in the college, in the hope of turning out fewer "barbarians" than the universities do at present. It was about the time that Professor Woodberry also left Columbia; there was some acrimonious discussion, which aggravated MacDowell's insomnia and hastened his breakdown. But the germs of his mental disease were busy long before that. More than a decade previously he would say and do strange things when in the throes of composition. I have elsewhere commented on the striking similarity of his case to Schumann's. But while Schumann hastened his collapse by intemperance (beer and cigars), MacDowell was intemperate in one thing only—his passion for work.

His career came to a close before he reached his forty-fourth year; yet he has written enough to place himself at the head of American composers. As a writer for orchestra the late Professor Paine may dispute the first place with him, and Paine also wrote a grand opera; but neither he nor any other American can for a moment contest his supremacy as a writer of songs and of pianoforte sonatas and short pieces.

In these—particularly the songs—he ranks with the great masters of Europe—with Schubert, Franz, Grieg, Chopin, Schumann. Anton Seidl ranked him in point of originality above Brahms, while the eminent French composer Jules Massenet has exclaimed: "How I love the works of this young American composer, MacDowell! What a musician! He is sincere and individual—what a poet! What exquisite harmonies!"

MacDowell was not a juvenile prodigy. He was not like Schubert and Mendelssohn, who wrote some of their most mature things before they were out of their teens; but rather like Beethoven and Wagner, in so far as his genius matured slowly. Of his orchestral works only one belongs to the period when his genius had fully ripened—"The Indian Suite"—"one of the noblest compositions of modern times," as Philip Hale has aptly called it. Of the others, one, "Lamia," has never been printed or played; [1] the remaining ones —"Hamlet and Ophelia," "Lancelot and Elaine," "The Saracens and Lovely Alda," and the "First Suite"— are all distinguished by exquisite orchestral coloring and artistic workmanship, but thematically they are less individual than his later works. It is this evolution of his real self, this gradual maturing of his genius, that made his early death the greater calamity.

In the early pianoforte list there is much that is dainty, brilliant, and fascinating (among others, the two concertos, "The Eagle," "Clair de Lune," "Dance of the Gnomes"). Most of these pieces, however, might have been written by other men; but with opus 45, the "Sonata Tragica," MacDowell's individuality begins to assert itself so strongly that thenceforth no expert could fail to recognize his seal on every page. Unlike most of his contemporaries, he always put

[1] "Lamia" has been played by the Boston Symphony Orchestra.—Ed.

melody in the first place, refusing to write unless he had a new melodic curve to guide his harmonies. In the German days he had many a dispute with his friend Templeton Strong as to the relative importance of harmony and melody. Yet his harmonies are no less original than his melodies; and for young composers he is a much better model than Richard Strauss and the other modern Germans who make dissonance an end instead of a means. MacDowell had a strong aversion to these cacophonists, who ladle out tabasco sauce with a soup-spoon. He used a much finer brand, and a few drops sufficed to give each of his pieces that agreeable but not too strong "bite" which the modern palate demands.

A trait which distinguishes MacDowell's pieces is the frequent alternation of exquisite feminine tenderness with outbursts of robust, overwhelming virility. "Tenderly" is the expression-mark that occurs perhaps most frequently on his pages; and, like, a true American, he writes his expression-marks in English, which means so much more to us than the worn old Italian stencils. Of his sturdy, manly spirit the four pianoforte sonatas afford the most numerous instances. Just to read the directions for the playing of one of his movements—say, the last of the "Keltic" sonata—"very swift and fierce;" "very emphatic;" "gradually increasing in violence and intensity;" "with tragic pathos"—makes one eager to witness this musical affray. To another frequent characteristic of his pianoforte music attention is called by the London *Times's* comments on the "Tragica:" "The difficulties of the sonata are prodigious, for the music is orchestral. The ideas are big, but they seem to call for an orchestra to make themselves fully felt. Yet with all this the tragic note resounds with ten times the force of Draeseke's 'Tragic Symphony.'"

Pianists who wish to become familiar with MacDowell's genius should begin with his "Woodland Sketches" and add to these the "Sea Pieces," "New England Idyls," and "Fireside Tales"—collections of short pieces with those poetic titles and superscriptions that are so characteristic of their composer. The verses are usually his own; they have the concise, pictorial suggestiveness of Japanese poems. A specimen: "From a Wandering Iceberg" has these lines prefixed:

"An errant princess of the North,
A virgin, snowy white,
Sails adown the summer seas
To realms of burning light."

In conversation with William Armstrong, Edward MacDowell once said: "A song, if at all dramatic, should have climax, form, and plot, as does a play. Words to me seem so paramount, and, as it were, apart in value from the musical setting, that, while I cannot recall the melodies of many of those songs that I have written, the words of them are indelibly impressed upon my mind." It stands to reason that, in view of this, and of the fidelity of the music to the prefixed verses in the pianoforte pieces, his songs must be characterized by a thorough blending of the words and the music; and this is indeed, apart from their spontaneous and individual melody, their most striking trait; it is admirably illustrated in what are perhaps his best five songs: the romantic "The Sea," the melancholy "Menie," the lovely Scotch "My Jean," the exquisitely poetic "Idyl" (opus 33), and the ravishing "The Swan Bent Low to the Lily," which is almost his own swan song (opus 60). Those who would know the best that America has produced in art song should get his opus 33, opus 60, and, above all, the "Eight Songs," opus 47, every one of which is worth its weight in radium.

The best of MacDowell's songs and pianoforte pieces were composed in a log cabin buried in the woods near his hillcrest home at Peterboro, New Hampshire, facing Mount Monadnock. Here, before his illness, he was visited daily, in his dreams, by fairies, nymphs of the woods, and the other idyllic creatures of the romantic world about whom he tells us such strange stories in his compositions. He was taken up to Peterboro one May because he was so impatient to get there. All summer, however, he did not comprehend that he was there; and when I saw him, on October 4, he did not know it; yet he asked me if I had been in the log cabin! I never before realized so vividly what a mysterious, inexplicable organ the brain is—dead in some parts, alive in others. A framed photograph of myself was hanging on the wall, and Mrs. MacDowell told me that for a long time he had spoken daily with an air of distress of how uncomfortable it must be for me in that position. The day before we arrived he suddenly declared his conviction that it was, after all, not myself, but only my picture. When told of this, I said to him: "Don't worry, Edward, about my being stuck up on the wall, for you know I always was stuck up;" whereat he laughed in his hearty, boyish manner. He always enjoyed a pun, the worse the better, and was himself an inveterate punster. Later on he read to us the lines prefixed to the piece "From a Log Cabin," which sum up the whole tragedy of his life and the loss to American music:

> "A house of dreams untold,
> It looks out over the whispering tree-tops,
> And faces the setting sun."

It was almost prophetic. A few months afterward this sun of American music had set.

HOW TO BUILD UP A CLASS

A SYMPOSIUM

MYRON A. BICKFORD

THE question of how to build up a class and especially how to attract new pupils is of such vital importance to the music teacher that I am very glad to give some of my own experiences in this line, and, incidentally, shall be just as glad to get the views and experiences of other teachers.

I have always held the view that a satisfied pupil is the best possible advertisement a teacher can have, and in the long run will attract more new and desirable pupils than any flashy methods that can be devised.

My own teaching experience has extended over what I might call three epochs: First, in a small country town and its surrounding territory; second, in an inland city of about 80,000; and, third, in New York City. Very naturally the "schemes" which a teacher must use to get new pupils vary considerably according to the location. The one element that never changes is the satisfied pupil, for he will talk just as much in one place as another.

In the small town the teacher must get into personal touch with prospective patrons and do considerable personal work, while in the small city I

found that periodical pupils' recitals, with one big annual concert, at which I always had the assistance of one or two well-known artists, was the most effective way of keeping my name before the public.

In the very large city the teacher must combine the two methods to a certain extent, and depend very largely on the introductions of friends and pupils for his new business. I have very often found it a good plan to make a special inducement to those who enroll within a certain limit, and also to make a special rate for class study.

All this serves to bring one in touch with new material, and in the case of the class, it is perfectly feasible to divide an hour between two, three, four or five pupils, following the system used in many conservatories. After a time these pupils almost invariably desire private lessons.

Then, briefly, to attract new pupils, and to build up a class, I would say, enlarge your acquaintance in every possible way, such as attending social functions occasionally, playing in public, and advertising your business in general, and, more especially, by proving your worth to those who do study with you and letting them advertise you.

ERNEST H. COSBY

THE use of the local and society columns of the daily papers in connection with professional engagements or recitals will frequently serve to keep a name alive when used modestly; the public is prone to forget, and a gentle stimulant to the memory in the guise of a local news item will bring results when judiciously employed.

Except in unusual instances, or for a specific rea-

son, I do not advocate the endeavor to attract new pupils by offering special inducements in any form. The evil of such a method frequently offsets the good derived therefrom, especially when publicly advertised. It is almost sure to be interpreted by the public as a plea for pupils at any price, and a teacher cheapens his reputation instead of enhancing it and adding to the dignity and importance of his standing in the community.

Every pupil is an advertisement of the work of the teacher. Having lived for many years in an extremely conservative Southern city, the truth of the foregoing assertion has been indelibly impressed upon my mind scores of times. Catch-penny advertising merely announces a charlatan's arrival, and the ethics of the teaching profession make it impossible to advertise as in the ordinary channels of commercial life; therefore one must advertise in this community purely and simply by what he has accomplished with local pupils. Degrees and diplomas, however valuable, are of little consequence; the community will judge a teacher by his own merits as an executant and instructor. Pupils are the strongest possible advertisement.

In order to build up a class and maintain a respectable waiting list of prospective pupils it has always been my policy to devote my efforts to each individual member of my class just as though that particular lesson were the only lesson that I had to occupy my time. The teacher who fails to remember this fact will soon find that pupils will drift away to more progressive instructors who have learned the secret of minute attention to every detail in their pupils' lessons. The tedium of such instruction is very exacting, not to say laborious, but experience teaches that the more interest I take in the work of a pupil, the more interest that pupil invariably takes in his own

work and mine. It is a reciprocal arrangement, one in which each is required to supply a liberal interest. Adherance to this policy has been the means of supplying by far the largest percentage of my clientéle.

PHILIP DAVIESON

IN discussing this subject, I must clearly present the environment in which my work as a teacher is performed.

I have worked in the same neighborhood for the last twenty years, although I am not yet an old man. In the big city of Chicago neighborhoods change with incredible rapidity. No vicinity remains the same for any long period of time. Population continually increases. My neighborhood becomes more congested every year. The demand for music and teachers steadily increases and the number of teachers increases also.

It naturally follows that competition is exceptionally keen. The methods of some of my competitors are not beyond reproach, but I have yet to see the teacher who finally profits by unfair methods.

Therefore, my first endeavor is to keep my ammunition as clean as possible; not only do I praise others but I abstain from all sensational methods of attracting my patrons. I make it a rule never to hold out great inducements in order to gain new pupils. The means used to sell shoes or fill a theatre are not suitable for a man who is not merely trying to attract pupils, but who wishes to convince them and bring them to a higher sphere of musical enjoyment.

The advertisements of reliable music firms are among the best friends of any teacher. The music a teacher uses and the reputation he makes are his principal and most legitimate advertising capital.

The music should be the best. And let the teacher not be afraid to take the initiative with new works of all sorts wherever found. Reliable firms are only too anxious to render teachers the greatest assistance in such matters. Be ahead of your competitor if it be only one week. Let him imitate you wherever possible in such matters. Every imitation is a valuable advertisement.

I always make it a rule to promise a prospective pupil a great deal less than I think I can accomplish. Then, if the results are better than we expect, my reputation becomes more firmly established. Nothing hurts a teacher's standing more than to do less than he promises. The teacher who has lived and worked for more than a number of years in a community and cannot make good may be sure that there is something radically wrong with himself, his methods, or his locality. He should begin a rigid investigation to find out the defects in his fortifications, and study to remedy and overcome the difficulties. After that he will move on to victory.

Frederic Emerson Farrar

TEACH pupils to play, sing, or compose. Lay out for them systematic exercises and practice hours, and if you have the teaching ability, which, it is said, is born not made—though I do not pretend to know—you will be a success. Keep regular hours. Never disappoint a pupil or make one wait unnecessarily. See to it that no lesson passes by, whether the lesson is badly or well prepared, in which progress of some sort is not shown, or some new phase of music explained.

And another thing. While the teaching of music

—especially vocal music—is a serious business and a great responsibility, do not forget that the present day demands that the subject be made interesting as well as instructive. For with many pupils the matter of whether they like their lessons or not depends on whether they like their teacher and are interested in the subject as it is presented to them.

Then again while it is necessary for the pupils to benefit by instruction, it is also necessary for them to recognize that benefit and be able to pass it on to others.

Above all, be true to yourself and hold only the highest ideals of the art of music.

C. W. FULLWOOD

THERE are various methods, theoretical and practical, by which to build up a class. At the outset the teacher must be a companionable, friendly sort of a person. If this is not natural it can and must be cultivated. He or she must take an interest in the social and vital interests of the town.

I am writing of the teacher in the suburban town or in the country. The city teacher has exceptional problems to meet.

If the teacher is of a religious turn of mind, so much the better; for the churches bring him into contact with the cultured, adaptable people in a musical sense, citizens of the community. This takes for granted he is a sincere churchgoer, and does not assume the cloak of religion for personal gain—an indefensible proceeding.

The teacher should lend a hand and voice in the betterment of civic affairs, not from a mercenary motive, but because he intends to identify himself

with the advancement of the interests of that town.

He should, if possible, be one of the leaders in providing good music for the people. The local newspapers will give him the means of writing on this subject. He desires his pupils to hear good music, in that they will be more teachable.

He should look to his own culture outside his profession. The musician of to-day must be a broad-minded man or woman to succeed. For his own sake he must be able to discuss the literature and live issues of the times.

To be a competent teacher of children and youth he should be sympathetic, cultured, and pure-minded.

In the business of building up a class: Advertise in the local press, let it be known that your studio is open for business and that you are fully qualified for it.

Mrs. Joseph H. Ireland

I HAVE always believed that education should be practical. Therefore I have always seen to it that my pupils not only know something but can do something, and do it under all circumstances.

I expect my high school girls to be ready any time, when called to the platform by the supervising principal, to play accompaniments for the school chorus. Of course, they can do the same thing when the Sunday-school pianist is unexpectedly absent. I see to it that there is no difficult point in elementary study that the teachers in my normal class cannot explain to their pupils. Also, from the tiny beginners up, I depend upon every pupil to have something thoroughly learned and kept in practice to play when called upon in any emergency, and I have tried to prove to them that the spirit of kindness and desire to be of use

to others is the only cure for "nervousness." One can always try to do one's best, and the result is not apt to be disastrous. The knowledge that one is doing this is sustaining.

ARTHUR JUDSON

A FRIEND of mine, an elderly gentleman, was once talking to me about a mutual acquaintance, a musician. "George," said my friend, "was tried out in three or four different business ventures and failed in all of them; then his family made him a musician."

It is a well-known fact that musicians are, as a rule, poor business men. There are notable exceptions (the musician I just mentioned is making a fortune in spite of being made a musician because he was thought a failure!), but my experience has only served to convince me that, in general, no private businesses are more poorly conducted than the teacher's business, from the standpoint of actual results achieved for the effort expended.

To conduct his business the music teacher must absolutely divorce his music and his teaching from the purely routine matters of securing and holding trade and collecting his fees. The emotional must be confined to the class-room and must not be allowed to interfere with the executive side of the problem.

Leaving the getting of business for later discussion, the system of making terms and collecting bills is of the utmost importance. Beyond stating his price and making the arrangements for the pupil to begin his lessons, the teacher should not enter into the business side of the problem but leave the details to the care of a competent secretary, unless for obvious reasons

this plan is inadvisable. This secretary will act as a buffer between the teacher and the one who pays the bills, and can relieve the teacher of all of the worrisome matters which, even more than actual teaching, wear him out mentally and physically.

Aside from the arrangement of the lesson hours, etc., the secretary's principal business is to collect bills and see that no pupil receives a lesson if more than *two lessons in arrears.* A firm stand in this matter is an important essential. The percentage of losses in the teaching business would be considered ruinous in any other enterprise. The grocer and the landlord insist on payment in advance; they conduct their businesses on a cash basis, and the musician cannot afford to do less. Why should not the children of the grocer and the landlord conform to the same rules that their parents find good, when dealing with the musician? A firm stand taken at the beginning and adhered to will save much worry and friction between pupil and teacher.

Many teachers accept payment by the lesson, while others insist on payment quarterly in advance. Both systems are open to dispute, in my opinion. If the pupil pays by the lesson it is easy for him to miss an hour, often for a trivial reason, and the teacher has no redress, even though *he* has spent the hour in waiting for the pupil. Quarterly payments in advance are apt to be fairly large, and there are many pupils who have not the money to make them; such a rule not only works hardship but drives pupils away.

I strongly advocate a system of monthly advance payments. While it does not insure so long an uninterrupted term as by the quarterly payment plan, it makes the income more regular, is the regular business standard, and works no hardships. The pupil who cannot pay for four or eight lessons in advance is to be

shunned, for he is either a poor commercial risk, or else he feels that he may want to skip an occasional lesson —at the expense of the teacher. Bills should be mailed, on private bill-heads, promptly on the first of the month, and should be made payable not later than the tenth. It should be printed on the bill-head that pupils not paying by that time will not receive lessons.

Every teacher has pupils who say that they cannot pay the price. If, after investigation, this is found to be true and the pupil is worth while, give him a certain amount of his bill as a scholarship with the condition that he spend a portion of each week in acting as secretary, as custodian of the music, or in some other helpful work. Under no conditions make a reduction in the price of lessons without adequate return, or without seeing that the pupil understands that he is paying part in cash, part in labor; for a pupil who is getting his lessons under the usual rate is bound to boast of it and cause mischief. With this system each pupil pays the same price, either in cash or services, and the difficulties of the teacher with half a dozen prices need never enter into consideration. So much for actual business details, which are necessary in every teacher's career.

EDWIN MOORE

OF the many devices employed for gaining attention, the pupils' recital is doubtless the most popular at the present time, and, when properly planned and conducted, must operate to the mutual advantage of both teacher and pupil. Besides giving opportunity for cultivating that degree of composure and self-reliance necessary for a public performance, it stimulates the pupil's interest in his or her work, and furnishes an incentive for greater accomplishment. Who

knows but in the breasts of some a slumbering spark of ambition may be fanned into a flame that will some day electrify the musical world by its brilliancy?

The temptation to resort to ill-advised and sensational schemes and procedures, however, is so strong as to induce some self-seeking teachers to direct their efforts mainly toward the preparation for the recital, to the exclusion of foundational work. Sacrificing fundamentals for glitter and show may, for a time, deceive the less observing, but the superficial character of such teaching must eventually be exposed, and discriminating patrons ultimately be driven to the alternative of securing the services of a more conscientious teacher, one who dignifies his office and profession by directing his best efforts toward the thorough equipment of his pupils in all the essentials that go to the making of well-grounded students.

While women are usually credited with possessing superior talent for managing social functions, nevertheless there are men in whom the social element is not altogether dormant. Teachers so favored will find that getting their classes together occasionally for mutual improvement and entertainment will prove highly advantageous. Meeting informally, an hour or so may be profitably spent in reading from standard musical works embracing history, biography, theory, etc., including selections from the leading musical magazines. The reading may be followed by discussions and an interchange of views on musical topics under the direction of the teacher, interspersed with vocal and instrumental music by some of the more advanced pupils, the affair winding up with light refreshments. In this way a unity of interest conducive to intelligent effort and more diligent application will reward the teacher for any expenditure of time and labor that may be incurred.

Then there are the concerts and artist recitals. Encourage your pupils to embrace every opportunity to attend these, especially orchestral concerts. For cultivating the taste as well as acquiring the power of discrimination as related to composition, form and interpretation, there is nothing that will so enlarge one's comprehension of the art, or so enable him fully to enjoy its beauties, as the frequent hearing of good music.

ORRILL V. STAPP

IN the building and retaining of a musical class by far the most important road to success lies through the teacher's own personality. And the more this is many-sided, the more will the teacher succeed in interesting those with whom he comes in contact. First among the qualities which go to the making of an interesting personality is knowledge, or equipment; next, enthusiasm; and added to these, thoroughness and sincerity.

Of course there are many ways in which the teacher may sustain the interest of pupils—ways which are bound to suggest themselves—given enthusiasm for the work of teaching. Pupils' meetings and recitals are always necessary. In these the teacher supplies elements which are often lacking in the work of the individual instructor, and which are powerful factors in conservatories, schools and colleges, and which, taken together, may be described by the term "class-feeling." Half of the world's work is done because of the pleasure of emulation.

Let us see to it that our own lives are rich, full, and optimistic; and in this manner we will succeed, not alone in building up a class, but also in retaining the respect and good-will of all our patrons.

METHODS OF ADVERTISING FOR PUPILS

By F. W. Wodell

GOOD work, long continued in one community, is bound to make itself felt. But in the meantime the teachers who are doing good work with the comparatively few pupils who hunt them up may come close to starving.

American teachers must advertise, in one way or another. The shrewdest of them do advertise, and "keep everlastingly at it." It is quite apparent to those who know where to look for evidence of advertising that certain gentlemen are past masters in one branch of the art. They join clubs and societies, and are much in evidence at meetings of committees and at society functions.

The location and furnishings of the studio should be determined upon with some regard to their advertising value. If a teacher is known to have a studio in a good neighborhood, among pleasant surroundings, and artistically furnished, it gives an impression that he is a cultivated person, and must have a good connection or he would not be able to undertake the rent of such a studio.

It sometimes pays the vocal teacher to play the organ, sing, or direct a church choir for a small salary, because of the enlargement of acquaintanceship which it brings, and the opportunity it affords of coming into touch with possible pupils. The chorus choir is for

this purpose much to be preferred to the quartet choir. Likewise it is frequently profitable for the vocal teacher to organize a choral club, or to undertake the conductorship of one already organized for a small compensation. It is certain that some of the singers in the club will, if the teacher-director shows himself competent and agreeable, take private lessons with him.

A young vocal teacher desirous of working up business in a small town can often do so by getting together a class of children, meeting Saturday mornings, so as not to interfere with their school studies, and teaching them such simple exercises as will cause them to breathe deeply, and training them in suitable unison and two-part songs. A little later some "real solos" of a simple nature may be taught. By the use of such songs the interest of the larger children may be increased. When these young people have learned some exercises and songs, an entertainment given by them for some charitable object will draw and give much pleasure, for parents, relatives, and friends are always interested and gratified when the children are brought forward in a pleasant and artistic way. This work, if well done, will usually bring inquiries from adults for lessons. It can also be made the basis of an article or two of genuine news interest in the local paper, and thus of extra value to the teacher as an advertisement. The children themselves will talk of the teacher and the work with enthusiasm for a long time afterward. A successful children's entertainment, in which the singing is truly musical, makes it comparatively easy to interest young men and women in the same community in a concert, or cantata, and if this work is done with care, good temper, and a desire to make every one happy, there will surely come out of it business for the vocal teacher who directs it.

In like manner a young teacher of piano playing in

a small town could increase his acquaintanceship and consequently his business by associating himself with church and Sunday-school. The various young people's societies in connection with the churches would often welcome the aid of a pianist as accompanist and soloist at services and entertainments. He may also find it profitable to organize children's entertainments, at which he may play himself, and his best pupil or pupils may appear. He can sometimes do this to advantage in combination with a local teacher of violin, or elocution. The invitation to a local pianist of standing to assist him in the preparation of some good music for four hands, of which there is an abundance now published, and the public performance of the same in recital or concert, will attract and bring an extension of acquaintanceship. It is sometimes helpful in this direction to train young players in ensemble work for recitals, as every performer has his friends who will attend to hear him, and some performers too nervous to appear alone do well in four- or eight-hand numbers. The organization of a Piano Players' Club, making all local players eligible, and giving programmes before friends and neighbors, offers another means of securing favorable publicity and extending acquaintanceship.

Whenever possible the teacher should be present when a pupil performs in public. If a singer the teacher should be the accompanist as often as may be. After the concert the instructor should mix with the people, and in a modest fashion show himself an agreeable gentleman with whom to converse.

It may be of value, at times, for the teacher to bring to his own town, under his own management, a widely known performer, and give a concert. The programmes should be tastefully planned and printed, and should show that the performance is given "Un-

der the direction and management of" (naming the teacher), and it is important that he should be in evidence at the hall among the people both before and after the concert. He may with good results prepare his students for the concert by playing for them, or having them study and play at least parts of the numbers to be given, commenting upon the music, and the lives and works of its composers. He will thus create a greater interest among the families of his pupils in the forthcoming concert, and add to his own reputation as a capable and well-informed instructor. The giving of such a concert may possibly bring a direct loss of money, though if well-managed it need not do so. But even so, such a deficit cannot be looked upon as a loss. It can properly be charged up to profitable publicity, as the result is certain to be added respect on the part of the community for the teacher's ability, a reputation for being up to date, and additions to his list of pupils.

The professional music teacher in the small town can help advertise his work by using the local papers. The ordinary professional card is usually left unchanged as to its matter from year to year. There is always the chance that some one will, on a certain day, see it for the first time; and also, if it does not appear, that the regular readers of the paper may decide that the teacher is dead or has withdrawn from the field.

The card has considerable indirect value in that it makes it possible, usually, to interest the editors or the reporters of the local papers in anything that the teacher may be engaged in. As a matter of value to the teacher, three lines of reading matter on the "local" page are worth more for advertising purposes than a dozen lines among the professional cards in the newspaper.

The country weekly will usually print about what the local music teacher may present, whether in advance of the recital or concert, or in the shape of a report of the affair after it has been given. It is useless, however, to write for the city papers a lot of matter in which there is a straight "puff" of the teacher's work, or that of his pupils. This will not "go" in the reading columns. The advertising in such items must be disguised. It is of no use, for instance, to write that:

"Miss Jones sang at the Firemen's Concert last evening and delighted her friends by the supreme artistry of her singing. She is a pupil of Professor Brown, the well-known master of the voice." The blue pencil will make havoc with the concluding sentence, even if the praise of Miss Jones goes unchallenged. But it is quite possible that the accommodating newspaper man will print without hesitation an item which says that:

"Miss Jones, who appeared at Professor Brown's annual pupils' concert with so much acceptance, performed last night at the Firemen's Benefit and was loudly applauded."

That is news, and the chances are that the editor will forgive the little reference to the past for the sake of the news value part of the item relating to the present, and more especially as he knows that, worded as it is, not one reader in a thousand will think of the item as being a "puff" for the Professor. Again, to write that:

"Miss Jones was accompanied by her teacher, Professor Brown," gives the wished-for advertisement, and yet the wording is so modest that the paragraph will be likely to escape revision at the hands of the editor, while an attempt to say that "Miss Jones was a great credit to her teacher, Professor Brown" may result in the excision of the Professor's name from

the item. Anything in the way of advertising that can be worked into a paragraph so as to connect it naturally and reasonably with that part of the item which has genuine news interest, will almost always pass the editor.

Most newspapers in the smaller places make a feature of "personals," that is, items about the goings and comings and more or less important doings of persons in society, those who for any reason are somewhat known to the community in general, and the music-teacher comes into this category. The music-teacher should take advantage of this fact and let the reporter know, in good season, of his movements and doings which, from his semi-public relation or office, have more or less interest as material for tea-table conversation. It is perfectly legitimate for the people to be interested in everything connected with the personal welfare of their neighbors, and particularly their teachers and musicians. The music-teacher will find it pays him to satisfy that interest within reasonable limits.

As a rule there are not on the staffs of weekly newspapers and dailies in the smaller towns reporters competent to write discriminating and helpful notices of criticisms of local musical performances, to say nothing of the concerts given by visiting artists of renown, and if the music-teacher has any gift for writing, he will do well to offer his assistance in that line to the local press. Usually it will be accepted with thanks, and he will thus put himself on a friendly footing with the newspapermen, and open the way for an amount and quality of attention to his own recitals and concerts that he could not otherwise obtain. In certain cases he may obtain permission to prepare a weekly column of matter dealing with musical affairs, local and general, and while doing this work, secure the

publication of much educational matter and incidentally strengthen his grip upon his community, increasing public respect for his knowledge and ability.

The individual teacher will find his most profitable medium for advertising (after his local daily or weekly) in the specifically musical publication. The dignified, well-established monthly musical periodicals offer to the music-teacher a medium for advertising which merits favorable consideration. This is particularly the case if he has some special line of work to present for public acceptance, or wishes to reach a much wider public than he can expect to secure through the daily and weekly press. The specifically musical journals of high grade are good advertising mediums for the school of music. Some of these are finding it profitable to use to a limited extent the monthly magazines, non-musical, of wide circulation.

The music-teacher in the country may with profit follow most of the plans for increasing his acquaintanceship and business suggested as possible for the teacher in the smaller towns and cities. His problem is somewhat different, it is true, but only as regards certain details. The important thing to keep in mind is the necessity of getting known, favorably known, as a man among men, and as a capable instructor. Personal contact with the people in their homes, at church, Sunday-school, at the Lodge, Club, and other social functions is the most effective means of attracting attention to the music-teacher and his work. This should be accompanied or followed as much as possible by a demonstration to these acquaintances of the teacher's ability as a performer or, through a pupil or pupils, of his powers as an instructor. In the country "neighborhood calls" in person and by telephone may be used to develop acquaintanceship and thus lead to an increase of a class of pupils.

To some this may seem objectionable, as savoring of "canvassing" for pupils. After all, it all depends upon how it is done. If tact, and wise recognition of circumstances are shown, there can be no reasonable objection to the plan. A personal invitation to the teacher's home to listen to some music is far more highly valued by country folk than the most brilliantly printed invitation.

It is the personal touch that counts. In the old days an Eastern piano teacher, who now occupies a high position as a teacher and musician in one of the larger cities, made his living and secured the money for advanced study by driving through a country district, stopping here and there at a farmhouse to give one or more of the girls of the family a "music lesson" for fifty cents a lesson. And in those days the lesson usually had to be given upon the reed organ, for pianos were then by no means as common in farmhouses as they are to-day. In like manner two gentlemen of the Southland, now quite prominent as musical educators in their own part of the country, used to drive about the country districts giving singing lessons, and holding singing-schools and "conventions" with a final "grand concert" as a special attraction. This experience taught them to be "good mixers," as the phrase goes, that is to say, to be able to meet strangers with sympathy and interest, and make friends of most of those with whom they came into contact. This quality is of the greatest value.

While upon this topic another point bearing upon advertising for the music-teacher may be noted. In a certain American city of the second class as to population lived a teacher of singing who believed, and rightly, that no man can build himself up in a community, as a professional, by pulling other people down. This gentleman used to make it his business

to put in an appearance at every musical entertainment, to say nothing of more formal concerts, in his city, that he could possibly attend, and when the performance was ended, to make an opportunity to quietly say a good word to each singer taking part. It did not matter to him whether the singer was his pupil, or the pupil of some other instructor. He always managed to find something to say of what the singer had done, which was pleasant to hear; and he told no lies. How did this work? Even those who studied with other teachers always had a good word to say about this gentleman; not necessarily as to his teaching, or the singing of his pupils, but about himself as they knew him, and he became much talked about as an "awfully nice fellow." The natural consequence was that when singers thought of taking lessons, or of changing teachers, this gentleman was in mind, and he soon had a large business and one which he kept, year after year.

In sending out printed announcements of the teacher's name, business, and address, it is usually better to place letter postage upon them. So large an amount of circular matter is mailed throughout the country under one cent postage that many persons are now inclined to throw into the waste basket much that comes to them with only a one-cent stamp upon the envelope. The envelope bearing a two-cent stamp is pretty sure to be opened and the contents read. An announcement may contain, besides the name, studio address and special subject of instruction, with fees, any other information as to plan of carrying on the work of teaching that it may seem desirable for the prospective patron to have. Great pains should be taken not to use too much "language." The shorter and clearer the statement, the more likely is it to be read. For the same reason it is not wise to have

the announcement printed in small type. State what is intended to be conveyed in as few words as is consistent with clearness, and print it in type that is easy to read.

In order to "circularize" by means of professional cards or announcements, it is necessary to secure a well-chosen list of names and addresses—those of persons in a community, or some particular neighborhood, who are known to be patrons of literature and art, interested in concerts, and musical affairs generally. When there is a family of children whose parents are financially able to afford them something more than the ordinary common school education there is always a chance for the music-teacher.

The music-teacher should not be afraid to send at least a second circular or announcement to an unresponsive list within four to six months.

Most persons are interested by "pictures," and therefore it is often worth while to print a half-tone cut of the instructor or his studio upon his announcement. But if this is done, the work should be entrusted to a first-class house, and the judgment of the management taken into account, for nothing is more likely to create an unfavorable impression than a cut on a circular which looks "cheap" or "bold."

Copies of professional cards or announcements should be kept on file at the local music stores.

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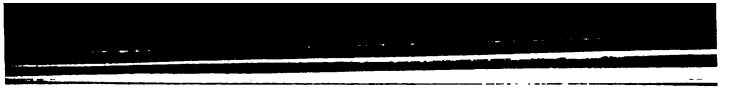

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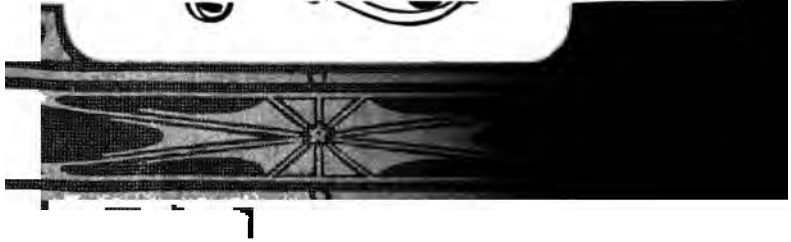

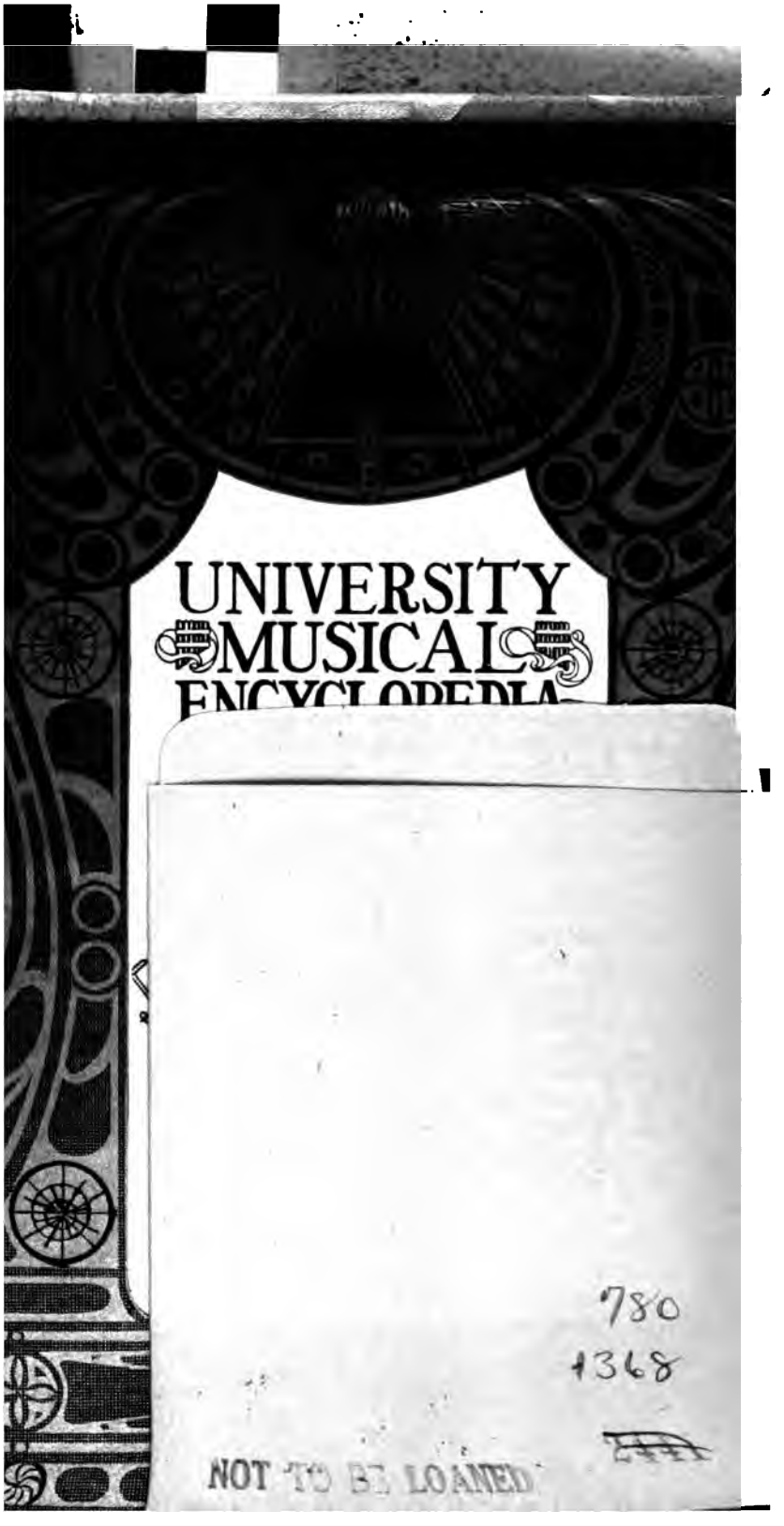

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